All the News of the Play World

THE NEW YORK
DRAMATIC MIRROR

JUNE 3, 1916 PRICE TEN CENTS

ELEANOR WOODRUFF
Starring in Motion Pictures

Drama — Vaudeville — Motion Pictures

White, N. Y.

Joseph Cawthorn in "Sybil" shatters all traditions associated with Russian Cossacks. He is amiable, awkward and for peace at any price

White, N. Y.

Their abnormal appetites temporarily appeased, the male members of the Dreary household in "Erstwhile Susan" contemplate a pleasant evening in abusing Barnabetta and Juliet Miller Dreary. From left to right: John Cope as Barnaby Dreary, Robert Stowe Gill as Jacob Dreary, George E. Ricketts as Emanuel Dreary, Madeline Delmar as Barnabetta, and Mrs. Fiske as Juliet Miller

HIGH SIGNS ON THE THEATRICAL HIGHWAY

White, N. Y.

The case of the Crown versus Falder in "Justice." Ruth Honeywill (Cathleen Nesbitt), the defendant's sweetheart, is testifying that in her alone lies the responsibility for his crime. Falder (John Barrymore) sits at the extreme right next to the guard. Frome, counsel for the defence (Lester Lonergan), is conducting the examination from the lawyer's pen. The scene is so vividly presented as to give the audience the impression that it is a party to genuine court proceedings

White, N. Y.

A man's heart is not always won by way of the stomach, for in "A Lady's Name" Noel Corcoran (Graham Browne) finds himself in love with Mabel Vere (Marie Tempest) in spite of the fact that she has just cooked an extremely bad dinner

Stagg, Los Angeles

Six well known players who appeared in the leading roles in the outdoor production of "Julius Caesar" in Beechwood Canyon, Cal., May 20. From left to right and the character each assumed: De Wolf Hopper, Casca; Frank Keenan, Cassius; Tyrone Power, Brutus; Sarah Truax, Portia; Theodore Roberts, Caesar; William Farnum, Antony. In the circle above is Raymond Wells who directed the production

THE NEW YORK DRAMATIC MIRROR

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FROM THE BOTTOM UP

The Career of Two Successful Actresses Confirm the Old Maxim

By HONORÉ C. CONNETTE

ON opposite sides of Clinton Avenue, in Rochester, stand the two leading theaters of the city, the Lyceum, where the first-class dramatic and musical productions play, and the Temple, the home of the higher vaudeville. From the Lyceum gleamed out the electric bulbular intelligence that Laurette Taylor was playing the "Wooing of Eve." From the Temple's incandescents the name of Nan Halperin flashed. Just across the street from each other two women played, and the interviewer, going from one to the other, was struck by the common bond between these two, so dissimilar and yet so much alike. Both Nan Halperin and Laurette Taylor have risen from obscurity to enviable positions of success, yet neither is satisfied with what she has done. Both are working hard to realize ambitions. Both are untouched with the canker worm of conceit or artistic temperament of the wrong sort.

* * * *

It was in 1909 that Laurette Taylor first came to Rochester. She appeared then with Jessie Bonstelle in the old National Theater. Since then it has been the Shubert, the Club, Loew's, and is now the Avon. Miss Taylor was unknown, just another of the girls who come out from a Western stock company with hopes high for Eastern success. She played the daughter in "Mrs. Dakon," a drama that reached Broadway for but one special matinee. Critics of four papers passed Miss Taylor by with but casual praise. One writer, Stewart Sabin, of the *Morning Herald*, realized the worth of Miss Taylor's performance of a difficult role, and he wrote an extended appreciation of her performance, ending by saying that she would be heard from in stellar rank. When she came back three years later as the Luana of Tully's "The Bird of Paradise," Mr. Sabin saw the beginning of the fulfillment of his prophecy. When she opened in Rochester with "Peg o' My Heart," he felt gratified but now he can proclaim himself the "original Laurette Taylor man," if he chose, for in the span of seven years his prophecy had been fulfilled.

* * * *

And the parallel to this in the experience of Miss Halperin is familiar to readers of the DRAMATIC MIRROR for the discovery by Frederick James Smith of the genius of Nan Halperin and its speedy approval by theatergoers who made Miss Halperin's Palace Theater engagement a triumph is all too well known to need repeating.

"When I went back to Chicago after my Palace engagement, the critics wrote in chorus, 'Where has this young woman been hiding herself'; where did she get the training that has developed such remarkable ability'; and it handed me a laugh," said Nan Halperin, "for when I was playing at McVicker's, just across the alley from the Majestic, nary one of those critics saw anything wonderful in me, and yet I was doing exactly the same sort of thing then that I did when I went back from New York. While they were proclaiming first one and then another shoulder-shrugging, finger-snapping cabaret performer 'the find of the year.' I was working along my own line, using the same quiet way of getting things over that I now use. Like the modest violet I bloomed unsung. The the MIRROR found me and instanter I became, for the Chicago critics, a rare orchid."

* * * *

Laurette Taylor and Nan Halperin have the delightful art of knowing the right way to be interviewed. Neither tries to be anything but herself. Miss Taylor chatted about her amusing experiences when she was doing "recitations" and "little imitations" in very little vaudeville theaters out West. Nan Halperin referred, not casually either, to the days when she played two stock bills a week, long parts, too; for example, "The Girl of the Golden West" and "The Road to Yesterday," in the same week. And somehow or other, perhaps it is the inflection of the voice, perchance the misty look in the eyes, but anyway the interviewer had the impression that both Miss Taylor and Miss Halperin were glad of those days of hardship and drudgery.

"I played Ayesha in Rider Haggard's 'She' when I was in stock in Seattle," said Miss Taylor. "I had electric wires strung through my draperies so that at the proper moment, by placing an iron tap in my shoe on a metal disc in the floor, I could send out a flash of light that made the white hand on the raven locks of the young girl, blasted by She's supernatural powers. I used to have nervous chills of apprehension feeling around with my foot so that I could step on the disc at exactly the right time. But I loved it all. I hope some day that I can play She again, in a big spectacle with all sorts of Urbanesque trimmings."

Miss Taylor wants to get away from "Peg," she says; she never wants to hear of Peg again until she is eighty years old, then she will revive it. She longs for serious plays, for big dramas of big things. And right by her side in that is Nan Halperin.

"I do not want this sort of thing much longer," she said, waving at the stage of the vaudeville house. "I want to do something worth while. I am not a comedienne. At heart I am a tragedienne. I was born in Odessa, Russia, the city of massacres. That city gave America Nazimova. Odessa brings her children into the world with the tragic ability developed. I want to play in a tragedy. And I am going to. Some day I will come here in a big play, I know it. I only need to have some man realize that I can do a tragic part, that a little woman can feel just as deeply and move people just as powerfully as a big woman. Little women have changed history; look at Judith of Bethulia, a slender, little bit of a woman. And Marie Antoinette was as tiny as I am. There are two men in New York who realize that I can really act; some day they will find the right play for me. Some day I will come back here and ——"

"And I will say 'I told you so, I knew you would do it'", said the interviewer.

* * * *

But there is one gulf across which Miss Taylor and Miss Halperin's hands do not meet. This is on that vital feminine issue—clothes. Miss Halperin displayed with pride her new gowns that she was wearing in Pittsburgh where she was breaking in her new act, "The Song Cycle." There is a tiny little silk thing for the child, a muslin with pink ribbons for the sweet girl graduate, a gold and blue creation for the bridesmaid, a froth of chiffon and silver for the bride, and a black lacey dream strung with pearls (oh, for a woman's hand to tell of all this) for the widow. Miss Halperin loves clothes; she with the tragic eyes, who makes all the gowns for is so proud of Sister Sophie, the little woman the talented younger sister. Nan Halperin seems but fifteen years old as she gurgles and gushes over her pretty clothes while Sister Sophie beams.

But Miss Taylor abhors the clothes question. Here is what she said to the interviewer:

"I do not care a rap about all this talk of what is being done and what is the *dernier cri*. The main thing for me is the impression I am going to make on my audience, not what they are going to say about my clothes. I want to feel when I come out on the stage that people are concerned with what I am saying, not with the name of the house by whom the gowns were designed."

* * * *

Miss Taylor had gowns for "The Wooing of Eve," made by one of the most exclusive of New York's designers. She wore them at a dress rehearsal on Tuesday night and the next day calmly announced to the dressmaker that she had worn them for the last time.

"I simply could not wear them," said Miss Taylor, "They were so striking, so extremely fashionable. One of them had hoops and it made me look like a captive balloon. It looked lovely on a great big blonde at the designer's, but you see I am not a big blonde. Another gown made me look like a cozy-corner and so they went. They were wonderful creations. I admired them on the mannequins but you see the trouble is I am not a mannequin. I am an actress and I have an impression of character to create and I simply cannot do that in clothes that startle the audience. A woman who thinks about her work, who works hard and who has a goal to reach has no time to determine just what gowns suit her personality. She cannot be bothered with studying the styles. I have never dissipated my mental forces by worrying over clothes and I never shall. I want to act so that people will forget whether my gown is 1916 or 1889. In London a man designer studied me. He decided just what I ought to wear and I bought the things his house made because my husband said I looked well in them. That designer knew his business, he forgot the styles and made clothes that looked well on me, he did not think of the lustre that his house was to gain by my wearing their gowns but of the comfort and peace that would come to me in being well dressed. I shall never be a clothes horse actress."

* * * *

And so Nan Halperin of the vaudeville, and Laurette Taylor of the drama, even though they differ as to the clothes problem are like "the governor's lady and Judy O'Grady, sisters under the skin."

MADAME CRITIC

NOW that the Shakespearian Tercentenary is at its close, I am beginning to wonder how many of the enthusiastic ideas advanced for a continued closer communion with the work of the Bard will really be put into operation, and how many, like New Year's resolutions, will be forgotten or found impracticable before a month passes. This veering toward Shakespeare, the hitherto "scoffed-at," the "high-brow," has happened too suddenly to be accepted seriously. If the coming theatrical season finds the flame still burning I shall be one of the first to rejoice that it is so, but we must wait and see.

I did not take it as a very good sign that the first performance of Sir Herbert Tree's production of "The Merry Wives of Windsor" was attended by an audience in which there were any number of faces unfamiliar to the regular first-nighters present. Besides this, there was a general air of carelessness in attire rather unusual for the New Amsterdam Theater, a playhouse noted for its elaborately attired patrons. Have you ever remarked how easy it is in some theaters for women to wear an afternon dress or even a lace blouse and skirt under a long coat and so slip unnoticed into a seat? This cannot be done at the New Amsterdam. It is a place where it is worth the effort to wear your prettiest gown, for the seating and lighting arrangements will bring out all its attractions. The "pitch," I believe that is what it is called, of the floor causes every one to be seen, and to see as well. The majority of the men present, too, were in their business suits. A number of persons left, from time to time, until the last act found some empty seats. This was due in no sense to any fault to be found with the acting, for Sir Herbert was at his best and his company gave him excellent support, but possibly to the fact that the weather is getting warm and we have been having an overdose of Shakespeare and are unaccustomed to more than moderate doses. Our taste must be trained to a steady course of treatment. Then, we have already had "The Merry Wives of Windsor" as presented by Mr. Hackett, in a form which justly became noised about as "a success," which decision drew crowded houses and many regrets because the engagement was terminated before all New York had an opportunity to see how funny Shakespeare could be when he wanted to be and we were in a mood to think him so.

Comparing the two presentations, I should say that the Hackett production was an elaborate, beautiful, and costly one, while that of Tree achieves all necessary effect without great expense or trouble. I preferred the setting of the street scene at the Amsterdam, for the reason that it was more practical if less artistic than the Hackett scene.

The casts of the two companies had their good and bad points about evenly matched. G. W. Anson as Bardolph might be pointed to with interest as an excellent example of what a skilled actor can do with a role which calls forth talent to make it shine. It wasn't so much *what* he had to say and do, but *the way* he said and did it that made Bartolph an example. Then there was Miss Henrietta Crosman, with her pretty face and her finished art. Our critic commented upon her too free use of her hands in gestures, and he was correct in this. Miss Crosman's hands seem not to know repose. Somehow her role impressed me as being of greater importance in the Tree version than it was in the Hackett one. Miss Constance Collier, as Mistress Ford, played delightfully, but I cannot say that she in any sense brought out anything in her characterization more pleasing than did Miss Viola Allen in the same role with Hackett.

Indeed, the more I think of Miss Allen's Mistress Ford, the more I realize how much attention she gave to every little point. For an actress who has been accustomed to playing a different line of characters, her interpretation was all the more admirable. Both Miss Crosman and Miss Collier wore costumes that for graceful lines and picturesque effect aroused much admiring comment. Reggie Sheffield, with his sure manner and heavy voice—to say nothing of his mop of hair—was the Tree Falstaff page, just as he was the Tom Wise Falstaff page. Little Reggie is getting all sorts of acting experience in his young life. Can't you imagine him years hence, when he speaks of the days when he "played with Sir Herbert Tree," and the envious ones remark that he must be a hundred years old to have done all the things he says he has done? Miss Virginia Fox Brooks made a very lovely and charming Anne Page. I almost forgot that great favorite, Lyn Harding, who received more applause than did Sir Herbert. It is surprising how quickly Mr. Harding has made his way into our affections, but he has, and I believe he is here to stay. The secret of his success is that he gives much time and attention to characterization. He leaves Harding in his dressing room. If you will recall the different roles in which he has appeared during his stay among us you will understand. Thank heaven, he has the courage to be somebody other than himself.

It remained for Percy Mackaye to over-top the Shakespeare Tercentenary by a Masque of his own device. And now all the other poets are tearing their hair and bemoaning the fact that they did not have the business acumen to think of going Shakespeare one better by making use of his characters in an original versification of explanation as to their why and wherefore.

White, N. Y.

CONSTANCE COLLIER AS MISTRESS FORD, HENRIETTA CROSMAN AS MISTRESS PAGE, IN SIR HERBERT TREE'S PRODUCTION OF "THE MERRY WIVES OF WINDSOR."

It was a great idea for Mr. Mackaye, and even the most versatile press agents were compelled to acknowledge that they have been outdone. It required a colossal belief in one's self, and colossal courage, but with the popular appeal by the word "community," the benign spiritual atmosphere of the name "Shakespeare," and a personal letter of regrets from the President, Mr. Mackaye achieved a coup that has aroused enthusiasm. Thousands journeyed to the City College Stadium. All classes were represented, so the accounts say. But really in the word "community" lies the charm of novelty for New Yorkers. We didn't know we were part of any such distinction until the past season, when some amateurs in an out-of-the-way part of the city began talking about it in regard to a dramatic company of their own. But to bring together all these little communities—every apartment house is privileged to call itself one, I suppose—was a gigantic feat, and a terrific advertisement for our ambitious poet.

It didn't matter that his verse could not be heard at the festival, for one could buy it in book form "on the grounds." Besides, there were beautiful dances and wonderful color schemes and lighting effects originated by Urban and Ordynski, which caused even the most blase to express themselves in terms of praise.

Some have suggested that it would have been so much more appropriate if these dances and effects could have adorned a play of Shakespeare's such as "The Tempest" or "The Midsummer Night's Dream"; then everybody who cared to do so could have read the play before going to the Stadium, and would have known what it was about. To speak lines in a tone of voice capable of being heard in such a vast place, the actors should have been provided with megaphones, or the audience with ear trumpets made for the occasion. These difficulties should be seriously considered before we have another "community" affair of similar proportions of production. Another way of surmounting the obstacle would have been to provide all ticket purchasers gratis with a copy of the lines to be spoken, so that they might acquire some sort of an idea of what they were to hear. But doubtless before another Masque is attempted all these drawbacks will be taken into consideration. A first trial of anything is rarely a complete success.

Marie Tempest is quite a comedy delight in her latest play, "A Lady's Name." The idea of a woman who knows nothing about culinary work descending into a strange kitchen and cooking a dinner and making herself agreeable to the servants—all because she is searching for material for a new novel—suggests possibilities for laughs, and Miss Tempest takes advantage of all of them. The play is what reviewers call "thin," but when Miss Tempest's merriment causes her eyes to contract into mere crescent-moon shapes, while she thoughtfully opens her mouth and draws it down into an elongated "O" shape as she scratches her cheek with one forefinger, you have to laugh. Her remarks are as staccato as ever, and she dresses with that Parisian chic for which she has always been famous. Even when enveloped in a kitchen apron, she cannot conceal the fact that she is a model of fashion. Too often actresses experience difficulty in convincing people that they know something about "style" and the best dressmakers, but I believe Marie Tempest was born with a sense of what to wear and how to wear it. Even her hair is always arranged to perfection. It always seems to have the attention of an expert hairdresser. I think I can truthfully say that Miss Tempest and Fritzi Scheff are the only two actresses of recent years who possess this art of appearing perfectly gowned with perfect ease.

That was one reason why I did not approve of Miss Tempest in Barrie's playlet, "Rosalind," for she was supposed to appear as a lineless, lolling woman, one revelling in a sense of middle-age in a wrapper, old slippers and hair done any way. Miss Tempest simply could not suggest any of those things, although she wore the wrapper—yes, and carried out the playwright's instructions.

Miss Tempest brings to any play in which she appears a personality so bubbling over with good humor and quick wit that it is easy to understand her popularity in New York. No comedy point escapes her. She has a splendid leading man in W. Graham Browne, who, they tell me, is a very likable fellow off-stage and is fast making friends here.

MARIE B. SCHRADER.

WAS SHAKESPEARE RELIGIOUS?

(Moreby Acklom in The Churchman.)

It appears that religion is throughout the plays a vital and active principle, sustaining the good, avenging the bad deeds of the wicked and influencing the lives of all. Yet so broad and universal is Shakespeare in that mysterious largeness which no other writer has achieved that he gives almost the effect of impersonality. It is this which leads seekers after some explicit personal declaration to suspect him of skepticism.

Rather than speak of him as being "no theologian," the deeper we plumb the depths of his mind, the more we must admit that he appears as the theologian so consummately equipped that he can hold the balance absolutely level, and as a religious teacher who, from a standpoint beyond any creed or formal religious etiquette, almost passionately preaches righteousness, mercy and charity to the men and women of his generation.

No man becomes a great and profound teacher through the possession of a vague ethical beneficence. Such a splendid fruitage must spring from deep roots and a rugged stem.

The actual system of Shakespeare's religion seems now beyond our discovery; but that he was possessed by a strong, definite and noble religious faith there can be no reasonable doubt.

Of single plots and actions the episodic are the worst. I call the plot episodic in which it is neither probable nor necessary that the episodes follow each other. Such plots are composed by bad poets, indeed, through their own want of ability, by good poets on account of the players; for, introducing dramatic contests and extending the plot beyond its capabilities, they are frequently compelled to distort the connection of the parts.—Aristotle.

When an author kisses his family goodby and starts for the first night of his play, he never knows whether he will return in a taxicab or an ambulance. —George Ade.

Personal

BARRIE.—Sir James Barrie celebrated his fifty-sixth birthday on May 9 in London. Born at Kirriemuir, the Scotch township which he has made famous as "Thrums," he has now for more than a quarter of a century held a foremost place amongst successful playwrights and novelists.

BEAUMONT.—Lucy Beaumont has been engaged by David Belasco to support Frances Starr in her new play. Miss Beaumont is an English actress who came to this country two seasons ago to appear in "My Lady's Dress" under the management of Joseph Brooks. Following the close of this engagement she played a special three weeks engagement with the Northampton Players in Northampton, Mass. She then assumed the part of Red Queen in "Alice in Wonderland" on four hours notice. This engagement was especially fortunate as it prevented her from sailing on the *Lusitania*. Returning to New York last September, Miss Beaumont played one week in "The Unborn" at the Princess Theater, following which she succeeded Margaret Watson in the part of Susan Quinney in "Quinneys." She has played this role continuously until the close of the season in Baltimore three weeks ago.

White, N. Y.

OTTO KRUGER,

Playing the Principal Masculine Part in Cohan and Harris's Spring Production, "Buried Treasure," a Play by Rida Johnson Young.

COLLINS.—Jose Collins is playing one of the leading feminine roles in "The Happy Day," a musical comedy which was produced at Daly's Theater, London, on Saturday night, May 13. "The Happy Day" was written by Seymour Hicks, with lyrics by Adrian Ross and Paul Rubens, and music by Sidney Jones and Mr. Rubens.

DEAN.—Tunis Dean has been engaged as manager of the Schenley Theater, Pittsburgh. He began his new duties on May 29. Mr. Dean has until now been publicity representative for Harry Davis at the Grand Opera House in Pittsburgh. He was for several years past manager of the Academy of Music in Baltimore. Prior to that he was a member of the executive staff of David Belasco, managing the tours of Mrs. Leslie Carter, Blanche Bates, Frances Starr, David Warfield, and was for a long time associated with Liebler and Company as manager of Viola Allen, Eleanor Robson, James A. Herne and James O'Neill.

HINSDELL.—Oliver Hinsdell has closed a thirty-eight week engagement with the Boston company of "Experience," in which he has been playing the part of Style and the understudy to Youth. Mr. Hinsdell will spend the Summer with his mother, Mrs. Oliver Hinsdell at her home, Oak Terrace in Elgin, Ill.

LORAINE.—Captain Robert Loraine, the actor-aviator, has been promoted to the rank of squadron commander. Captain Loraine enlisted in the aviation corps of the British army at the outbreak of the war. He recently won a medal for distinguished service.

MORELAND.—Marjorie Moreland, in private life the wife of Nat Goodwin, is ill in St. Elizabeth's Hospital, where she underwent a serious operation on May 24.

MORTIMER.—Henry Mortimer is giving an admirable performance of Judge Jordan in "Erstwhile Susan," which still continues at the Gaiety. Mr. Mortimer joined Mrs. Fiske's company about a month ago, following Edward Robins in the role.

RUSH.—Peggy Rush, the English actress, who appeared in the part of Posy in "Quinneys" at the Maxine Elliott Theater last Fall, is to marry the Hon. George St. John Brodrick, eldest son of Viscount Middleton. Miss Rush returned to England at the close of the New York engagement of "Quinneys." She began her stage career as a member of a musical comedy chorus. Mr. Brodrick was aide-de-camp of Gen. Sir Ian Hamilton at the Dardanelles.

THE FRIARS PAST AND PRESENT

(From the Cleveland Plain-Dealer)

The Friars will frolic at the Hippodrome in a few days and here is a story of the Friars, incidental to the appearance of our well liked comedian, Julius Tannen.

In spite of the artistic reputation of the members of the Friars' Frolic, some of them have been appearing in public for a comparatively short time. It is interesting to note from what different walks of life some of the members were recruited.

Irving Berlin, the well-known composer of "Watch Your Step" and "Stop, Look and Listen," was at one time a waiter in an East Side restaurant from which he graduated as a cabaret singer. In this capacity, he commenced to write his own songs, and soon rose to fame as a composer of rag-time melodies. His "Alexander's Rag-time Band" is recognized as an American rag-time classic.

The jovial George S. Dougherty was at one time second deputy police commissioner in New York. Mr. Dougherty is recognized as one of America's cleverest detectives, in which profession he is still engaged, in spite of his theatrical activities. The great detective appeared as the star actor in a five-reel film, entitled "The Line-Up."

Julius Tannen, the famous monologist, and star of "Potash and Perlmutter," was once upon a time a stenographer with Armour & Co.

If Frank Tinney, the well-known black face mirth provoker, had stuck to his studies of former days he would now have been a Catholic priest instead of one of America's foremost comedians.

Sam Harris, a member of the theatrical producing firm of Cohan & Harris, was at one time Terry McGovern's manager.

Charles Ross, known throughout the country as a musical comedy star, was once upon a time a jockey.

Will Rogers, who has appeared in vaudeville from coast to coast in his lasso and monologue act, was a cowboy before he entered the theatrical field.

HELEN MACKELLAR,

The Young Emotional Actress Who Scored a Brilliant Success in the Brieux Feminist Play, "Woman on Her Own," Produced by Dorothy Usner Baxter.

Bert Levy, the cartoonist, whose clever work has delighted vaudeville audiences throughout the country, was originally a newspaper illustrator and cartoonist.

The reasons for the show is the Friars' club house and here is an explanation of that club house—a retreat for players but a nesting place for ideas that mean things on the stage. You have gathered an idea of who and what the Friars are.

The club was founded one Saturday evening in September, 1904, at Browne's Chop House, and those present at the initial meeting were Charles Emerson Cook, Bronson Douglas, Burton Emmett, John S. Flaherty, Philip Mindil, Mason Pesters, Channing Pollock, John W. Rumsey, Harry C. Schwab and W. R. Sill, but at first the organization was called the Press Agents' Association and that name continued until 1907, when at the Cafe des Beaux Arts, where weekly meetings had been held for two years, "The Friars" was modestly suggested by Frederick F. Schrader, when asked by the president, Wells Hawks, "Who will name this child?" A new constitution was adopted early in June, 1907, and it was duly incorporated.

FUTURE OF AMERICAN STAGE

Langdon Mitchell, author of "The New York Idea," has expressed his ideas about the future of the American theater as follows:

"The future of the American theater depends on our getting away from our commercial habit of mind. We have good actors and actresses, good dramatists, the times are ripe—we have all the conditions which should produce great drama except intelligent audiences (and that is being remedied, through the movies drawing away ignorant people). The main thing to be struggled for now is the possibility of putting on plays without an absurdly great investment of money. That is a serious matter—the expense of producing a play. How can a young dramatist ever get a hearing when the initial expense of producing his play and insuring that it have a fair trial will be $30,000 or more? You see, according to our modern ridiculously extravagant ideas, we must have just the right sort of scene painters, and just the right sort of lighting experts, and just the right sort of carpenters, and just the right sort of expensive scenery, so ponderous that it has to be supported by iron bars—and all this costs money.

White, N. Y.

LILLIAN CAVANAUGH,

Playing a Prominent Part with Marie Tempest in "A Lady's Name."

WHEN THE CENSORSHIP IS EXTENDED

When you order the waiter to bring you
A portion of pickles and pork,
He will say with a sneer that is sternly severe:
"Them vittles ain't served in New York!"
"Tut tut," you will murmur in protest,
"Last week all the eatshops dispensed them."
"I know," he will say, "but they're ruled out to-day;
The censor's decided against 'em!"

When you call on your tailor to ask him
To make you a red and blue vest,
He'll be forced to refuse, for the sale of these hues,
If detected, will mean his arrest.
Though waistcoats of red-and-blue patterns
May always have been your delight,
You can trick out no more in the shades you adore,
For the censor believes they're too bright.

If you weary of wearing your whiskers,
And ask if your barber will please
Remove every trace of the things from your face
And baffle the murmuring breeze,
He'll tell you: "I wish I could do it,
But I must decline to, I fear,
I can trim up your hair, but my job ends right there—
For the censor's for whiskers this year!"

—*James J. Montague in N. Y. American.*

It is the duty of an actor to make the spectators see the part from his point of view and not from theirs.—Mrs. Kendal.

I do not depend upon that inspiration which idle mediocrity awaits.—David Garrick.

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A NOD ON PARK ROW

IT was Spring in the soporific corner of the gilded dome decreed by a great editor. A Homer of the staff nodded in his siesta, and the waters of East River ebbed and flowed by way of Buttermilk Channel and the Narrows. In some way the slumbrous paragraph passed the Man Higher Up, and then through the linotype, and by the proofreader; and as it appeared in the column of thought of the great paper, it read:

"The Hon. Bardwell Slote's (Billy Florence) undying love for 'the O-o-o-l-d Flag and an appropriation' is matched by the yearning of the Hon. William Barnes, Jr., for National Defense and a new tariff."

With that part of the paragraph after the word "appropriation," THE MIRROR has nothing to do. That's politics, and politics in the everyday definition is not the *metier* of THE MIRROR. It is, however, a part of the mission of THE MIRROR to see that no coinage of its clientele shall be transferred from its original habitat, and placed elsewhere. Billy Florence had his utterances as they were given to him by the playwright, and he polished them up with his peculiar enunciation, as Sir Joseph Porter, in his youth, polished up the handle of the big front door.

But the Hon. Bardwell Slote never said he was for the "o-o-o-l-d flag and an appropriation," and if the Hon. Bardwell never said it, of course Billy Florence never said it. The sentence was one of the scintillations of Col. Mulberry Sellers. It never failed to reach the most remote corners of the house, and created as much of a stir in the gallery of the gods as it did in the boxes and in the parquette. Nobody but John T. Raymond ever played Col. Mulberry Sellers. When he declared for the "o-o-o-l-d flag and an appropriation," it was the same in effect as when he attitudinized and exclaimed, "There's millions in it." These were the two utterances of Col. Mulberry Sellers which made the play as rendered by John T. Raymond what a certain brand of hops, etc., made Milwaukee.

To yank the expression about the old flag and an appropriation from Col. Mulberry Sellers and put it among the gems of the Hon. Bardwell Slote, is the same as would be the transfer of any part of the Soliloquy of "Hamlet" to any other Shakespearean creation.

It is a part of the rosemary left us by John T. Raymond, the only Raymond. It would be a bad break by anybody to credit one of his "hits" to another, but when a great educator like the New York *World* nods, as it did in this case, it is a part of THE MIRROR'S business to punch the nodder and make him turn over.

Of course, it is the season of Spring fever, but this is no excuse in Park Row. It would not have been condoned by the genius who gilded the dome.

DOES IT STAY PUT?

WHAT has become of the proposition in Greensboro, N. C., to cut out "Grand Opera House" and in lieu thereof make the name Grand Theater?

What was back of the proposal, or who? Shakespeare seldom veered from the true course, but he did wabble when he intimated that there is nothing in a name. It is too late to ask what prompted any town not in the metropolitan class to call its most pretentious playhouse Grand Opera House. The nomenclature was suggested in all probability by the same mental process which prompted many towns to call the "most modern and up-to-date house" the Auditorium. Chicago had erected the first of that name. It is more appropriate for all sorts and conditions of amusements than Grand Opera House.

From the night when PATTI sang one of her farewells in the Convention City, most of the new theaters which were built soon after were called the Auditorium. Nevertheless, the construction of grand opera houses continued in towns which were never anything more than one-night stands, and where no song bird's notes were ever heard. Instead, the grand opera house was utilized for every assemblage, and every sort of amusement, except grand opera.

When a stranger came to town and the panorama of the sights was unrolled, his attention was first directed to "our grand opera house." In the write-ups of the "future great," the "grand opera house" led the list. Sometimes a John Doe, capitalist and owner of a sub-division which, on paper, looked a suburb of paradise, erected a playhouse which housed a drug store, a barber-shop and a "hair-dressing emporium," and it was called the John Doe Opera House, but sooner or later, most of the time sooner, "John Doe" was eliminated and "Grand" was substituted, but never did a "Grand Opera House," *ab initio*, give way to some other title.

And so, not long ago, when Greensboro, N. C., the State whose name suggests that which causes wagon wheels to revolve without emitting creaks that drive people to cover, proposed to change the name of its Grand Opera House to "theater," a protest went up and out all over the country.

We have been waiting to see or hear of the result of the proposed referendum. We pause for information before ordering a mourning strip for the sleeve.

The Mirror a Day Late

Owing to the fact that press day and Decoration Day come together, The Mirror makes its appearance this week a day late. As all work was suspended on Tuesday, the paper had to be sent to press on Wednesday.

"THE MIRROR" IN HAVANA

La Nacion, Habana, Mayo 21 de 1916, prints the following:

El NEW YORK DRAMATIC MIRROR es una muy interesante, bien impresa e informada revista, consagrada exclusivamente a noticias del movimiento teatral en la Metropoli americana y sus Estados.

Su activo agente y corresponsal en la Habana, mi estimado amigo Mr. J. E. Norris tiene la amabilidad de enviarme uno de los ultimos numeros en el cual son interesantes articulos *Yellow Jacket* in Spain, *Russian ballet Suits* y otros. Entre los grabados, el de la artista Miss Vera Michelena impresora de peliculas, de gran parecido con Maria Conesa.

Estimo la amabilidad de Mr. Norris, corresponsal en la Habana del DRAMATIC MIRROR, asi como las inmerecidas frases a mi dedicadas en la citada revista, con motivo de la nueva serie de festivales sinfonicos de la *Sociedad de Conciertos Populares*.

Con mucho gusto establezco el cange con la citada *Revista Musical*.

Mr. Norris is THE MIRROR'S correspondent in Havana, and manager in that city of the R. G. Dun and Co. Mercantile Agency.

A FEW OF MANY

MAY 22, 1916.

DRAMATIC MIRROR,
New York City:

GENTLEMEN.—I am in receipt of your renewal blank and am herewith enclosing money order to renew my subscription for six months.

Like your many other subscribers, I feel I cannot do without the MIRROR, as I know it is the official organ for the best in the theatrical world. It is received and read with avidity each week, and I thoroughly enjoy the terse and clever writings of Madame Critic.

Sincerely yours,
ANNE HAYES COWDEN.
2230 Lawrence Avenue, Toledo, O.

NEW YORK DRAMATIC MIRROR:

GENTLEMEN.—Inclosed find check for subscription for the next six months. I can sometimes get along without food, but it is harder to get along without the MIRROR, as it is the only theatrical paper in U. S. worth reading.

Thanking you for favors in years past when I was in the theatrical business, I am
Yours very truly,
DEWITT C. MILLEN.
815 Lawrence Street, Ann Arbor, Mich.

MARRIED

MANAGER THOMAS, of the Strand, Omaha, recently married Miss Evelyn Grey, his ticket-seller.

DOUGLAS J. WOOD, actor, and Mildred Post, adopted daughter of Guy Bates Post, were married in Baltimore on May 25. Mrs. Wood's mother, who is now married to Samuel Hopkins Adams, was well known on the stage as Jane Peyton.

EDITOR'S LETTER BOX

(Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. No questions answered by mail.)

"ANON."—Anon dares us to publish his letter. We dare him to send his name. If he accepts our dare we will accept his dare.

BOSTON READER.—Julia Sanderson will not retire from the stage and will probably play in Boston in "Sybil" next season.

E. C. VORNDRAN, Pittsburgh.—We regret that our copies of cast do not contain the synopsis of scenes for either "The First Violin," or "Don Quixote."

DRAMATIC READER.—Frank Tichenor is the manager of The Eastern Film company, of Providence, R. I., and L. W. McChesney is the manager of The Edison Film company, New York.

W. E. C., Riverview, Tenn.—Cora Tanner may be addressed in care of The Woman's Professional League, 1999 Broadway, New York City. We do not know where the other players you mention are at present.

R. R., Philadelphia.—Robert Hilliard played in the original cast of "The Girl of the Golden West," which played in Philadelphia at the Lyric Theater, Oct. 30, 1905. The cast included Blanche Bates and Frank Keenan.

CORDELIA, Z. H.—We cannot at the present time give you the whereabouts of the players you wish to locate. We have not heard of Margaret and Jane May in some time (2) Your second question, concerning Mary Pickford is entirely of a personal nature and must consequently be ignored.

B. L., New York.—Philip Bartholomae is the author of "Over Night," "Little Miss Brown," "Miss Daisy," "Kiss Me Quick" and "When Dreams Come True." We have no record showing where he was born. His offices are in the Forty-eighth Street Theater Building, New York.

EDWARD KIRBY, Albany, N. Y.—It is claimed by many that Wilfred Douthitt took the name of Louis Graveure for his concert work. The marriage of Eleanor Painter to Louis Graveure confirms this belief, as Wilfred Douthitt sang in "The Lilac Domino" in which Miss Painter had the leading role.

A PERPLEXED MOTHER.—It is extremely difficult to give you advice as an outsider. There are unfortunately many men of the character you describe, who play the same sort of game on unsuspecting people. It is difficult to arrive at his ultimate intentions. He may have been prevented from carrying out his enterprise by bad luck, or he may be simply a swindler, hoping to get money out of you. A bad lawsuit does not seem to be a remedy. Are you sure he is "one of the oldest theatrical men in the country?" Why not try to place your daughter with a legitimate concern? Send photographs with stamps for return to prominent concerns you see advertised in THE MIRROR, and send transcriptions of the beautiful things you say have been expressed of her appearance and talent. Address director of the companies you write to. Personal visits are best, but if that is impracticable follow above advice. Don't be easily discouraged. Success is not easy. It has to be worked for. Discount half the flattery that is uttered.

DIED

SMITH.—Maurice "Barrymore" Smith, dean of Portland stage employes, and known to most members of the theatrical profession who have visited Portland, Ore., in the past twenty-five years, died in that city May 11 of Bright's disease. During the last years he was ticket-taker at the Orpheum.

SATTERLEE.—Mrs. Ida Traver Satterlee, wife of George Satterlee (Sig Sawtelle), the circus man, died in Homer, N. Y., May 22, following a long illness. She was sixty-one years old.

JOCELYN.—Harriet Jocelyn, formerly an actress, died on May 21 in the Home for the Incurables, Third Avenue and 182d Street, of which she was an inmate for the last two and a half years, in her thirty-ninth year. She was born in Staunton, Va., and was a daughter of Edward Jocelyn, of this city, and Mrs. Nancy Rascoe Jocelyn, of Virginia. She was a widow.

ULRICH.—The death is announced in Dresden, Germany, of Pauline Ulrich, one of the most widely known of German actresses. She celebrated her fiftieth anniversary on the stage in 1909.

GILDER.—Helena De Kay, widow of Richard Watson Gilder, died at her residence 24 Gramercy Park, New York city, on Sunday, May 28.

BURDGE.—Mrs. Henry C. Burdge (Helene Brooks Mestayer), well-known character actress, died Sunday, May 28. She is survived by a daughter, Mrs. Dollie Mestayer Travis and a son, Harry Mestayer. Funeral services held Wednesday morning at the Church of the Transfiguration, Twenty-ninth Street and Fifth Avenue.

TO HONOR NATIVE DRAMA

Drama League Plans Celebration Next Year to Be Called "American Drama Year"

The Drama League of America has completed plans for the holding of a celebration next year to be called "American Drama Year." The movement is designed to encourage the performances of representative American dramas and to bring the public in to closer sympathy with works of native manufacture. The campaign will be conducted along lines similar to the Shakespeare tercentenary celebration of this season.

A general committee, to be known as the American Drama Committee, has been formed to carry out the details of the celebration. Winthrop Ames has been appointed honorary chairman of this committee. The methods proposed to be followed include the inauguration of lectures and play courses in the schools and colleges, revivals of American plays, exhibitions of play books and manuscripts and the establishment of a bureau of dramatic information.

BERLIN WANTS ORDYNSKI

Reinhardt Offers Him Management of New German Theater

Richard Ordynski has received through the American Embassy in Berlin an offer from Max Reinhardt to return to Berlin and become general artistic and business manager of a new theater. The theater is to be devoted to pantomime and ballet, and the foremost musicians and artists of Germany have agreed to collaborate upon the productions. Mr. Reinhardt also wants Mr. Ordynski to make several dramatic productions in his theaters.

Ordynski has refused the offer, replying that he plans to remain in this country and devote his activities to the American stage.

COMEDY OF NEGRO LIFE

Harris to Produce Play by Laurence Eyre Dealing with Genial Side of Race

William Harris, Jr., has accepted for production a three act comedy of negro life. It is by Laurence Eyre, whose comedy "The Things That Count" was seen here two seasons ago. It is said that the play deals with the genial side of the nature of the negro and makes no attempt to solve racial problems. The scenes are laid in the South and in New York. The cast engaged to appear in it includes Edna Aug, Mrs. Stuart Robson, Marion Abbott, Edna May Oliver, Lottie Alter, Harry Blakemore, and Walter Walker.

THEATRICALS AT MT. KISCO

Martia Leonard, who has built an outdoor theater in Mount Kisco and produced therein a number of unusual plays, has arranged a varied programme for the sixth season, beginning Decoration Day. "Orpheus" is the first attraction. The second programme, on Saturday, June 10, will have as a feature a demonstration of aeroplanes from the aviation training school on Governor's Island. A one-act play by a well-known author will be presented and there will be folk and character dancing.

Other productions scheduled for the playhouse include a Shakespeare celebration on June 24; "The Treason of Benedict Arnold," a play by John Jay Chapman, on July 4, and a variety entertainment on September 4.

WASH. SQ. PLAYERS AT THE COMEDY

The Washington Square Players, who have occupied the Bandbox Theater for two years past, will play a summer season at the Comedy Theater, beginning Monday evening, June 5. Their programme will be made up of the most successful playlets in their repertoire, including "Helena's Husband," by Philip Moeller; "The Honorable Lover," from the Italian of Robert Bracco; "The Clod," by Lewis Beach, and "Pierre Patelin," a French farce dating from the fifteenth century, translated and adapted by Maurice Relonde.

WILDE PLAY CONTINUES

The engagement of Wilde's "A Woman of No Importance" will be continued at the Fulton Theatre indefinitely, although Margaret Anglin, who produced the play and appeared in the part of Mrs. Arbuthnot, was obliged to leave the cast last Saturday in order to fill an engagement in St. Louis. Mrs. Henry B. Harris has purchased Miss Anglin's interest and Edyth Latimer is playing the role of Mrs. Arbuthnot.

AGED CLOWN IN POORHOUSE

Tony Denier, 86 years old and noted as the original "Humpty Dumpty" clown, was committed to the almshouse at Kingston, N. Y., last week. For more than half a century he was kept busy in the circus ring and on the stage. When he retired he had saved more than $17,000.

GIRARD ENGAGES PLAYERS

Yra Jeane has been engaged by Frank A. Girard for the leading feminine role in "The Yankee Prince" which will be the opening attraction at the Brighton Beach Music Hall on Saturday evening, June 10. Others engaged include Dorothy Wright, Dave Malen and a chorus of thirty girls.

"JOY-LAND" HERE IN OCTOBER

Albert De Courville to Produce London Hippodrome Revue in New York with Original Cast

Albert De Courville will produce his musical revue, "Joy-Land" in New York in October. The cast will remain the same as that now appearing in the production at the London Hippodrome and will include Harry Tate, Bertram Wallis, Edna Morgan, Charles De Haven, George Carvey, E. Dagnall, and a chorus of one hundred girls.

The book and lyrics of "Joy-Land" are by Mr. De Courville and Wal Pink, while Herman Darewski has composed the music. The piece has been staged by William J. Wilson, the American stage director who was formerly connected with the New York Hippodrome. There are nine scenes and eleven musical numbers in the production.

It is not certain as yet in what theater "Joy-Land" will be presented. Mr. De Courville originally attempted to obtain control of the Century, but the negotiations failed and the Central Park West play house was leased in March to Ziegfeld and Dillingham. It is reported that several influential real estate men have offered to build a theater for the English producer which will meet his requirements.

Mr. De Courville has long wanted to present an English musical revue in this country, and while in New York last Fall he made definite arrangements for the American production of "Joy-Land." Later it was reported from London that he had abandoned his plan to produce this piece and was to offer instead a revue composed of the most successful numbers from his other productions, with a cast including both American and English artists. This idea, however, has been given up and "Joy-Land" will be the English manager's opening production in this country.

Among the musical revues which Mr. De Courville has produced at the London Hippodrome are "Shell Out," "Hello Tango" and "Push and Go." He will shortly present a new revue at the Drury Lane Theater.

THEATER FOLK SEEK CLEMENCY

Men and women associated with the theatrical profession have recommended over their signatures the commutation of the sentence from three years to one year of Arthur P. Buckner, who is now confined in the Federal Penitentiary at Atlanta. Among the names which will accompany his petition to President Wilson are Sime Silverman, W. J. Page, Rennold Wolf, Edward V. Darling, James J. Corbett, Loney Haskell, Alf. T. Wilton, Julius Tannen, Ruth Roye, Frank Carter, Mary Melville, George A. Gottlieb, Mabel Doyle, and Joseph T. Plunkett.

HIPPODROME TO END SEASON

"Hip Hip Hooray" will close its season at the Hippodrome on Saturday, June 3, and rehearsals will begin immediately thereafter of the new spectacle to be presented there next season. It is expected that the new production will be produced on August 1. "Hip Hip Hooray" will be sent on a tour of the principal cities in the Fall.

"VERY GOOD EDDIE" MOVES

"Very Good Eddie," which has been playing at the Princess Theater for the last five months, moved to the Casino last Monday night. Helen Clark and Quentin Tod have been added to the cast. "The Blue Paradise," which has been the offering at the Casino since the beginning of the season, has been transferred to the Forty-fourth Street Theater.

"CONISTON" FOR THE STAGE

A dramatization of Winston Churchill's novel "Coniston" will be among the productions of next season. John Cope, who originated the part of Barnaby Dreary in "Erstwhile Susan," will be featured in the new play in the role of Jethro Bass.

"THE BRAZILIAN HONEYMOON"

"The Brazilian Honeymoon," an operetta by Victor Leon, which is now running in Boston, will be presented here by the Shuberts in August at the Casino. In the leading roles will be Margaret Namara, Frances Demarest, and John Goldsworthy.

EXTEND OPERA ENGAGEMENT

The engagement of the Aborn Opera Company at the Bronx Opera House has been extended two weeks, continuing until Saturday, June 17. The week of June 5 will be devoted to "Cavalleria Rusticana" and "Pagliacci" for the first four performances and "Faust" for the last four. "The Bohemian Girl" will be the offering for the entire week of June 12.

TIM MURPHY TO REMAIN

Tim Murphy will remain in the cast of "Treasure Island" on its tour next season. It was originally intended to present him in a revival of the Hoyt farce, "A Texas Steer," in which he made his first great success. This plan, however, has been abandoned and Mr. Murphy will continue in the part of Bill Bones in "Treasure Island."

PEPLE WRITES NEW FARCE

Edward Peple, author of "A Pair of Sixes," has completed a new farce which will soon be produced by a stock company in Syracuse.

"FOLLIES" OPEN JUNE 12

The "Ziegfeld Follies of 1916" will be produced at the New Amsterdam Theater Monday night, June 12. A preliminary week will be played in Atlantic City.

TREE CLOSES SEASON

Sir Herbert Tree will bring his Shakespearean season at the New Amsterdam Theater to a close on Saturday night.

LILLIAN MORTIMER'S NEW PLAYS

Three new plays by Lillian Mortimer, entitled "Jude o' the Mountains," "Little Miss Jack," and "The Untold Story," were recently tried out in Adrian, Mich.

WARDE TALKS TO ACTORS

Two hundred members of the Actors' Church Alliance attended a special religious service and Shakespearean celebration in St. Thomas's Church, Fifth Avenue and Fifty-third Street, last Sunday afternoon. Frederick Warde spoke on "Shakespeare an Apostle of Christ."

"Shakespeare was an actor, a poet and a writer of plays," said Mr. Warde. "I doubt if there ever was or ever will be a greater apostle of Christianity than he—a writer of practical, sound Christianity who still lives and will continue to live. The words 'Christ' and 'God' appear no less than 820 times in Shakespeare's works. There is some controversy as to his faith, but it is my opinion that he lived and died a Protestant Christian."

The Alliance will give a reception to George Arliss on Friday evening in the Hotel Majestic.

P. W. L. INSTALLS OFFICERS

The annual reception and installation of officers of the Professional Woman's League was held in the club rooms, Sixty-eighth Street and Broadway, Monday night, May 22. The following were installed as officers: Mrs. Ben Hendricks, Emmie J. Howard, Lizzie B. Masters, Muriel Stone Coombe, Hilda Spong, Helen Hanning, Frances Florida, Edith F. Ranger, Mrs. Edward Warren, Mrs. J. H. T. Stemple, and Mrs. Daniel Nally. Susanne Westford, president of the society, announced the following chairmen to serve one year: Mrs. Cora Tanner Reed, reception; Mrs. Harry Wattrous, art; Mrs. Edward Warren, membership; Josephine H. Wehn, literature; Linda Griffith, wardrobe; and Frances H. Abrahall, press.

TO PRODUCE NEW FARCE

Corey, Williams and Riter have accepted for production a new farce by Frank Ferguson entitled "For One Day Only." Mr. Ferguson is the author of many vaudeville plays, in several of which Rose Coghlan has appeared. He recently closed a season as leading man with Mary Shaw in "The Dickey Bird."

"SYBIL" GOING TO EMPIRE

"Sybil" will end its engagement at the Liberty Theater on Saturday night. It will resume its New York run at the Empire Theater early in August. It will be the first time that musical comedy has ever been presented in the Empire.

"MR. LAZARUS" AT NEW HAVEN

"Mr. Lazarus," the new comedy by Harriet Ford and Harvey O'Higgins, will open at New Haven on June 8. Besides Henry E. Dixey the cast includes Florine Arnold, William T. Clarke, Tom Powers, Eva Le Gallienne, and Marie Ascaraga.

"PLAYING THE GAME"

The Henry B. Harris estate is arranging to produce shortly "Playing the Game," a play by Sada Cowan and Traffarn Whitney. Miss Cowan, who has arrived in New York to attend rehearsals, is at work upon another play for the use of a prominent actress.

TO GIVE "ROMANCE OF THE ETA"

The Japanese comic opera "The Romance of the Eta," by Mary Lee Wertheimer, is to be presented by the Eta Producing Company late in August. George Blumenthal will be the manager of the production.

GOSSIP

Edith Lyle has gone to Los Angeles to rehearse the leading part in a new play which Oliver Morosco will produce.

Sarah Louise Long, a Kansas City girl, has been engaged to play the part of the Folly Girl of 1916 in the "Ziegfeld Follies."

The thirty-sixth anniversary of the Aryan Society, Art Drama Players of New York City, was observed by a presentation of "The Merchant of Venice" at the Normal Auditorium, West Chester, Pa., May 20, under the direction of Robert Stuart Pigott, who played the role of Shylock. Miss Gertrude Dallas impersonated Portia.

ON THE RIALTO

A persistent rumor says that Heywood Broun will return to the post of dramatic critic of the *Tribune* in the Fall. Though he has been following the fortunes of the Giants, in association with Grantland Rice and Frank O'Neill, he has maintained an interest in things theatrical as is evidenced by a review of the season which he recently wrote for *Collier's*.

♠

Start boasting to the redoubtable Kelcey Allen of your journalistic exploits and he will immediately pull a card from his pocket on which is printed: *Woman's Wear—Daily Trade Record*—E. Kelcey Allen, Dramatic Editor, BOTH PAPERS.

♠

Paul Henkel, the genial host of Keen's Chop House, where the Lambs have temporary quarters, declares that the production of "Julius Caesar" in New York this Spring was abandoned for the reason that no actor could be found at his restaurant sufficiently lean and hungry to play Cassius.

♠

Just to prove that Harry Lauder can contribute to charity something a little more precious to him than time, we print the following dispatch from London: "Harry Lauder has sent a cheque for £250 to Sir Henry Dalziel, M.P., with the request that the money should be devoted to the interests of soldiers and sailors blinded in the war."

♠

When the war broke out we confidently predicted that the opportunity of the American composers had arrived; that the light opera manufacturers on the banks of the Danube and the Thames would be too busily engaged in martial activities to devote any time to garnering possible American royalties.

In glancing over the list of light opera composers represented this season, however, we find that, with the exception of Victor Herbert and his "Princess Pat" and Jerome Kern and his "Very Good Eddie," it is comprised wholly of Germans, Austrians, and Hungarians. There are Franz Lehar, with his "Alone at Last"; Edmund Eysler, composer of "The Blue Paradise"; Hugo Felix, who wrote "Pom-Pom"; Rudolf Friml, who in "Katinka" has duplicated his "High Jinks" success; Victor Jacobi, composer of "Sybil"; Carl Woess, who provided the score for "Molly O"; Herman Finck, the Anglo-German composer of "Around the Map," and Victor Leon, whose "Brazilian Honeymoon" is now running in Boston. Next year Emmerich Kalman, composer of "Sari," will be added to the list, as Klaw and Erlanger have accepted his latest operetta, "Little Miss Springtime" for production.

While the Teutons have been sufficiently inspired during the hostilities to turn out their usual quota of musical plays, the English have been strangely inactive. What has become of such popular composers as Lionel Monckton, Paul Rubens, Ivan Caryll, and Leslie Stuart? Whereas formerly one or more was represented here each season with a musical comedy direct from Daly's or the Gaiety, none has made a single contribution to the American stage since war was declared.

♠

Have you noticed the number of prima donnas who have married during this season? First there was Geraldine of the Farrars who married the Dutch-Greek actor, Lou-Tellegen. Then Eleanor Painter left the cast of "The Princess Pat" to wed the Belgian baritone, Louis Graveure, who many insist is none other than the English singer, Wilfred Douthitt. Belle Storey of the Hippodrome is next. She married Frederick F. Andrews, a broker. Julia Sanderson will complete the list in June upon her marriage to Lieut. Bradford Barnette, U. S. N.

♠

We have a suspicion that the eternal presence of uniforms in Miss Sanderson's plays had considerable part in influencing her to a decision. In nearly every instance, from "Fantana" to "Sybil," Miss Sanderson's stage lover has been clothed in the dashing insignia of military or naval lieutenants. Isn't it reasonable to expect that she would long for a genuine lieutenant after this surfeiture of the imitation variety?

THE FIRST NIGHTER

"THE SEA GULL"

A Play in Four Acts by Anton Tchekhov. Translated from the Russian by Marian Fell. By the Washington Square Players. Bandbox Theater, May 22.

Masha ..... Florence Enright
Simon Medviedenko ..... Edward J. Ballantine
Peter Sorin ..... Frank Conroy
Constantine Treplieff ..... Roland Young
Jacob ..... W. A. Richardson, Jr.
Nina Zarietchnaya ..... Mary Morris
Eugene Dorn ..... Robert Strange
Paulina ..... Suzette Stuart
Irina Arkadina ..... Helen Westley
Boris Trogorin ..... Ralph Roeder
Shamraeff ..... Walter Frankl
A Maidservant ..... Elinor M. Cox
A Cook ..... Jean Strange

Act I.—Garden of Peter Sorin's estate—evening. Act II.—The same—morning. Act III.—Dining-room of Sorin's house—morning. Act IV.—Constantine's study at Sorin's house—evening, two years later.

We believe the Washington Square Players were the first to introduce us to Anton Tchekhov, and "The Sea Gull" affords a fair opportunity to judge of the highly natural method employed by the noted Russian to tell his story, a pathetic appeal to one's sympathy in behalf of a youth whose heart-hunger is unappeased and misunderstood. It is the comprehensive method of an artist who has grasped the salient elements of his characters and his story and presents them in a few happy strokes with the sure touch of an accomplished dramatist. This play of Russian domestic life reveals in a rapid but close-knit succession of scenes an impressive study of character. The title is used symbolically. To shoot a sea gull means unhappiness for the shooter. The play has the ultra modern touch of realism, merged with an undercurrent of Slavic pessimism and vague despondency. The interest centers in the characters rather than the plot, but it is thoroughly gripping and holds the spectator's attention to the last. The scene is laid on the estate of Peter Sorin and the first act shows a beautiful garden by a lake, flooded with moonlight and canopied by a bright blue sky.

The action concerns principally young Constantine, who is the son of Irina Arkadina, an actress, who is a sister of the estate owner, Peter Sorin. The mother is gay and frivolous; the son is serious and full of longing to be a part of the fame and glory which environs his mother. He is jealous of Boris Trigorin, the famous author, who spends his time in her society and is one of the summer visitors on the estate. Trigorin's fame spurs him on to emulate him. He writes a little play and presents it before the guests behind a curtain which shrouds the natural nocturnal setting of the lake prospect. His mother laughs at his effort. The boy's affection for his unsympathetic mother is turned to his uncle, Peter Sorin, and to Mina Zarietchnaya, the daughter of a rich farmer in the vicinity, and beautiful.

Mina, too, has vague longings for a broader field. She acts in Constantine's play, but her work is cold and unpromising. Gradually she becomes interested in Trigorin. The famous man accepts everything that comes his way as a natural tribute, and ere long he and Mina establish a secret bond of sympathy. At the same time Trigorin finds Constantine's mother yielding to him as a spontaneous victim of his cold vanity. The upshot is that when we meet the characters again two years later, Nina has followed Trigorin to Moscow, has become an indifferent actress and been cast off by her father as well as Trigorin.

On this stormy night she knocks at Constantine's window and is admitted. The two have a tumultous scene, in which Nina betrays her incurable infatuation for Trigorin. She gives her boy companion a last embrace and part forever. Constantine is unshaken in his devotion. Nina has been the one bright thing in his joyless life; but the past rises as an insuperable obstacle in their path to happiness, and as Nina passes out into the night his last ray of hope is gone. He has made some progress as a minor author. Alone, he gathers up the manuscript of his unfinished story, tears the sheets into strips and walks into the adjoining room as his mother and the guests return to the study to finish their game of lotto after supper.

The dull report of a pistol is heard. The family doctor, a deliberate soul and great deal of a philosopher, rises as all turn around in their seats wondering and startled. "It may be an explosion of one of my bottles of chloroform," remarks the doctor as he enters the adjoining room. In a moment he returns very calmly, casually picks up a magazine and remarks: "Yes, it was that." Irina breathes a sigh of relief as she resumes her play. The doctor walks leisurely over to Trigorin, takes him by the arm and leads him to the further corner of the room on pretense of wishing to show him something in the pages of the periodical. Having drawn him aside, he says in a low tone: "Constantine has just shot himself." You see, Constantine had also shot a sea gull. And the curtain falls.

The performance may be said to be typical of the Washington Square Players and their choice of plays, although this is their first attempt at a four act play. Their work is strongly suggestive of the playing of the better class of foreign companies. It is less individualistic and more co-ordinate than that of our average companies. No part stands out against a background of mediocrity. Some fault reasonably may be picked with the work of Miss Morris. She is partly very good and yet few understood a word of what she said in her parting scene with Constantine. The latter role, on the other hand, was played with unobtrusive naturalness and considerable tenderness by Roland Young. Helen Westley's interpretation of the actress was admirable—vain, flippant, selfish and alternately cold and ardent, even sensual. Trigorin received finished treatment at the hands of Mr. Roeder. The strongly-marked traits of this child of fortune were presented with a good deal of artistic repression and convincing force. Frank Conroy likewise presented a marked performance of the part of the semi-invalid, Peter Sorin, and incidentally afforded a good sidelight on the care which Tchekhov bestows on a character who is in a sense of subsidiary interest, yet acceptably fills so much of our vision. Walter Frankl was very good as the headstrong manager of Sorin's estate, as was Robert Strange in the role of Dr. Dorn, while the part of Masha, who secretly pines for the love of Constantine and then prosaically marries the schoolmaster, was convincingly played by Florence Enright.

Whether the naturalistic acting of the Washington Square Players will make the same impression in the immediate glare of Broadway when they take up their abode at the Comedy Theatre remains to be seen. The charm of finding so much unforced art in an out-of-the-way place has something to do with the attraction they have been able to exercise.

"CALIBAN BY THE YELLOW SANDS"

The Community Masque of the Art of the Theater, by Percy Mackaye. Produced at the Stadium of the College of the City of New York, Beginning May 24 by the New York City Shakespeare Tercentenary Celebration Committee.

Speaking Characters, Masque Proper:

Caliban ..... Lionel Braham
Prospero ..... Howard Kyle
Miranda ..... Edith Wynne Matthison
Ariel ..... Gareth Hughes
Sycorax ..... Joseph Whitmore
Priests of Setebos: Lust, Brigham Royce; Death, Edward Fielding; War, Matthew Briggs.
The Spirit of Time ..... Mary Lawton
Shakespeare ..... John Drew

Inner Scenes: EGYPT—Antony, Eric Blind; Cleopatra, Hedwig Reicher; THE WALLS OF TROY, Cressida, Gladys Hanson; Troilus, Joseph Sterling; Pandarus, Maurice Cass; THE TENT OF BRUTUS, Brutus, Henry Ludlowe; Ghost of Caesar, Emanuel Reicher; ELSINORE, Hamlet, Robert Mantell; Horatio, Augustin Duncan; Ghost, Emanuel Reicher; ITALY, Romeo, Fred Eric; Juliet, Margaret Wycherly; WINDSOR FOREST, Sir John Falstaff, Thomas A. Wise; Sir Hugh Evans, Etienne Girardot; Mistress Ford, Viola Compton; Mistress Page, Thais Lawton; Anne Page, Beatrice Beckley; THE WALLS OF HARFLEUR, Henry V, Frederick Lewis.

"Caliban" has been awaited as the culminating event of the Shakespearean Tercentenary Celebration. The names of the producers, Joseph Urban and Richard Ordynski, of its designer of scenes and costumes, Robert Edmond Jones, marked it as an important contribution.

The result may be summed up as an admirable accomplishment in the way of organization and, in a large measure, of beauty—a big thing done, on the whole, in a big way. It moved sluggishly, it bored at times. But it is a step in the synchronization of the drama, pageant, music and the dance as an influence upon the communal and intellectual life. Of Mr. Mackaye's dramatic poem, let us say at least that it was finely conceived. And its poetry was lost in the immensity of the stadium. Or perhaps it gained beauty and mystery in the lurking shadows and under the starlit sky. Its surviving appeal, at least, was to the eye.

"Caliban" is a thing of symbolism. Mr. Mackaye went to "The Tempest" for his characters. The action is concerned with the development of Caliban, representing humanity, through the influence of art and beauty, civilization and literature—personified by the theater. As Mr. Mackaye expresses it, "The theme of the Masque is the slow education of mankind through the influences of co-operative art, that is, of the theater in its full social scope."

The entire oval of the stadium formed the amphitheater. At one end was the huge stage for Caliban and his fellows to play their parts. Within this was the inner stage, wherein the brief scenes from Shakespeare were presented. Here Brutus faced the ghost of Caesar, Hamlet soliloquized before Elsinore, Cressida greeted her lover, Troilus, from the walls of Troy, the fat Falstaff became the butt of Mistresses Page and Ford in Windsor Forest and Henry V. led his men before Harfleur. The action spreads out beyond the stage at times, the whole arena being given over to the wordless interludes—or pageants—depicting the worship of Osiris in ancient Egypt, the presentation of Sophocles' "Antigone" in Athens in 400 B. C., and so on through the ages. Best of these was the spirited presentation of a May Day festival in Elizabethan days.

Comment should be made upon Mr. Jones's arrangement of the inner scenes—simple, colorful and imaginative. Mr. Urban's illumination of the stadium, by the ceaseless play of blues and yellows, was effective—at moments beautiful. Mr. Ordynski's masterly handling of the masque as a whole was, perhaps, the biggest vital factor in the making of "Caliban." The handling of the 1,500 players—in movement and color—was most commendable.

The difficulty—indeed, the almost impossibility—owing to the size of the stadium, of hearing the spoken lines, made vocal power the dominant histrionic quality.

Lionel Braham, so effective last season with Granville Barker, made Caliban a vivid figure. His depiction of Caliban's gradual development was done with delicate yet sweeping strokes. Howard Kyle made an imposing, sonorous and intelligible Prospero. He succeeded in making himself heard with surprising ease. Gareth Hughes's Ariel was graceful, and Miss Matthison made a charming picture as Miranda.

The music of "Caliban" was composed by Arthur Farwell. It had dignity if no brilliance. The invisible chorus and orchestra were conducted with sympathy and genuine effectiveness by Louis Koemmenich.

Note must be made of the poor facilities for handling the incoming and departing audience.

"THE MERRY WIVES OF WINDSOR"

By William Shakespeare. Produced at the New Amsterdam Theater by Sir Herbert Tree, May 21.

Sir John Falstaff ..... Herbert Tree
Master Fenton ..... Eric Maxon
Justice Shallow ..... Leonard Mudie
Master Slender ..... George Hayes
Master Ford ..... Lyn Harding
Master Page ..... Charles Coleman
Sir Hugh Evans ..... Douglas Ross
Dr. Caius ..... Henry Herbert
Host of the "Garter" Inn ..... Sidney Greenstreet
Bardolph ..... G. W. Anson
Nym ..... Edward Forbes
Pistol ..... Claude Beerbohm
Robin ..... Reggie Sheffield
Simple ..... George G. Carr
Rugby ..... Alfred Shirley
Mistress Page ..... Miss Henrietta Crosman
Mistress Anne Page ..... Miss Virginia Fox Brooke
Mistress Quickly ..... Miss Maud Milton
Mistress Ford ..... Miss Constance Collier

"The Merry Wives of Windsor" is interestingly played by Sir Herbert Tree and his company at the New Amsterdam Theater and marks this season's farewell bill of the English visitor. It goes without saying that his Falstaff is the center of this interest. Following so closely on the heel of the production made under James K. Hackett's management at the Criterion, it invites comparison. While the settings have doubtless seen service in London, they offer the usual picturesque features of a Tree production, and in its salient elements there is little to choose between one or the other of the two performances.

Henrietta Crosman is again seen as Mistress Page and gives her usual dashing performance with a slight over-emphasis of gesture. In Viola Allen's place we have Miss Constance Collier, in a reliable performance of the role of Mistress Ford; and then a vigorous and distinctive interpretation of the part of Ford by Mr. Harding. Two of the low comedy roles stand out in clear and unmistakable outlines, that of Slender by George Hayes and that of Bardolph by G. W. Anson. The former presents a richly amusing characterization of the effeminate human peacock, while the Bardolph of Anson in its insidious humor of suggestion and masterly facial play, as he hands Falstaff his teeming cups of sack, provides a performance that goes deep into one's vitals. It is one mistake too often made not to invest Falstaff's three satraps with the importance which they occupy in the picture, and this objection lies in this case with the exception noted. Maud Milton is excellent as Dame Quickly and Viriginia Fox Brook's tenderness and poetic charm make Anne Page a lovely figure in the story. There is not much to be said in praise of Leonard Mudie's Shallow, nor of Mr. Ross's Sir Hugh Evans, nor yet of Henry Herbert's Dr. Caius. On the whole, their's is a light-weight performance.

Sir Herbert's Falstaff is an effective characterization, with a plentiful recourse to obvious stage tricks and artificialities; in the main good, with a strong individual make-up, a lusty voice and a pompous manner, but lacking in the finer details of a creation which, though coarse and robust, suggests the translucent qualities of a unique study of character. It is decidedly more in the outward aspect of the character that Tree shines than in the subjective, the tendency to develop it from within. While his performance is marked by a good deal of humor, it is deficient in that unction and deep-seated humor so broadly suggested in Falstaff's whole make-up. The scene at the inn after his douche in the Thames, for instance, was played with incomparably more mirth-provoking splutter by Tom Wise, as was the scene in which Falstaff is forced to seek the protection of the basket of dirty linen in Mistress Ford's house. Wise is pre-eminently a low comedian. Tree has the versatility of playing Wolsey as well as Falstaff, but Wise makes Falstaff peculiarly his own by a natural right of inheritance.

"STEP THIS WAY"

A New Musical Production in Two Acts. (Revised Version of "The Girl Behind the Counter.") Book by Edgar Smith. Lyrics by E. Ray Goetz. Music by E. Ray Goetz and Bert Grant. Production staged by Frank McCormack. Musical Ensembles and Dances by Jack Mason. Produced at the Shubert Theater, May 29.

Maggie ..... Fannie Hasbrouck
Mitzi Gossard ..... Louise Clark
Miss Billings ..... Virginia Richardson
Mrs. M. Whittington ..... Martha Erlich
Henri Duval ..... Charles Judels
Mrs. Crossleigh Shoppington ..... Nan J. Brennan
Ninette Valois ..... Laura Hamilton
Susie Scraggs ..... Gladys Clark
Dudley Cheatham ..... Henry Bergman
Millie Mostyn ..... Marguerite Farrell
Mrs. Henry Schniff ..... Alice Fischer
Winnie Willoughby ..... Beth Lydy
Henry Schniff ..... Lew Fields
Charles Chetwynd ..... John Charles Thomas
Lord Augustus Gushington ..... Ernest Torrence
Hon. Bertie Epsom ..... Lew Brice
Willard Fitzcorbett, a waiter ..... Charles Mitchell

Act I.—Interior of the "Universal," a department store in London. Act II.—The garden of the "Jardin de Paris" at Hammersmith.

It was a happy thought of Mr. Lew Fields's, the bringing up to date of that great favorite of some nine years ago, in which he established such a record breaking success, "The Girl Behind the Counter." The rejuvenation has been accomplished so gracefully that the Shubert will probably be the most popular amusement house for some time to come. From the moment the curtain went up the musical comedy gave every evidence of being just what we need for hot weather. It has the tempo, the costumes, the dances and the girls, to say nothing of John Charles Thomas, who is featured for the first time in his amazing career of a little over two years on the stage. Mr. Fields in his several roles—assumed always because he really can't escape the possibilities which they offer as an aid to the plot, and to demonstrate how justly he deserves the title of comedian—made another hit as big as if we had never seen him do such funny things before. The scene at the soda water fountain has lost none of its novelty and the audience was convulsed with laughter. Then the one in which he instructs the waiters as to their duties used up all the surplus risibilities. The same ferocious waiter who intimidated Mr. Fields in the original production is with "Step This Way," and when he drops his vicious glare and inquires timidly where he is to be placed, nothing funnier remains to be said. In the place of the squabs and ponies of nine years ago we now have "High-Steppers," and they deserve the title, as they danced always with at least one foot above their heads. There were so many songs and dances it was impossible to count them. Among the latter Henry Bergman and Gladys Clark won favor. Bergman plays the role originated by Vernon Castle. He is an excellent eccentric dancer. Doraldina and her Hawaiian Band in a Hawaiian dance gave the audience some twists and turns accomplished with the utmost grace, which caused a sensation.

There was all the variety in songs one desired, from "The Heart of the Golden West," sung in Mr. Thomas's most glorious baritone, to "Kelly" with a rollicking Irish refrain sung by Marguerite Farrell, which is bound to be popular. Beth Lydy sang delightfully her solos and duets with Mr. Thomas. Two of the duets, "Won't You Buy?" and "All for You," were heartilly encored. Miss Lydy is quite pretty and has a pleasing personality. Miss Alice Fischer, as Fields's luxury-loving, society-seeking wife, who doesn't care how much of his money she spends, played her role with all the laugh-extracting powers of an experienced comedienne. Connie Ediss appeared in this part originally. Charles Judels did the Frenchman in great style and was just as funny as George Beban. The orchestra was ably directed by Frank E. Tours. Of course there was the sort of song we must expect in every musical comedy and we had it this time under the title, "I've Got a Sweet Tooth," sung by Gladys Clark and Henry Bergman.

BERTHALD'S OPERATIC RECITALS

Barran Berthald's annual concert at the Waldorf-Astoria was an operatic event, presenting a most ambitious programme to an overflow audience composed of visiting clubwomen as well as admirers of this singer and teacher. Although retired from the stage, the tenor upholds the best traditions of Wagnerian and classic opera in America. This was illustrated when, with Mrs. A. Coleman Pierce, Mr. Berthald gave the final scene from "Tristan and Isolde" to enthusiastic plaudits. Mrs. Pierce's rendition of the Liebestod was accompanied by Miss Modena Scovill with a remarkably artistic rendition of the difficult score, usually played as a piano solo.

Mr. Berthald and Miss Marguerite Near gave the duet from "Otello," and Miss Near also sang the aria from "La Juive." William C. Nettum and Mr. Berthald gave the tenor duet from "The Pearl Fishers," which is listed for its first production at the Metropolitan next season; and Mr. Raymond Hunter, the baritone, joined them in the trio from "William Tell." Miss Near, Mrs. Pierce, and Mrs. Sherwood Hard rendered the Rhine-daughters' trio from "Rheingold," and joined with the gentlemen for a rousing repetition of the "Rigoletto" quartette, which, together with Mr. Berthald's classic ballad singing, is always a feature of these concerts.

Mrs. Pierce goes to Texas to take part in several musical festivals, and carries with her fresh laurels as a concert singer in New York.

Maude Odell, who recently concluded a season of fifty-six consecutive weeks in "Nobody Home," is planning to visit her mother at the Sea Island Hotel, Beaufort, S. C. She expects to appear in a new Shubert production on Broadway early in August.

ACTORS JOIN FEDERATED LABOR

Equity Asso'n Votes Nearly Unanimously for Unionization—Three Members Resign—Society to Have Separate Charter

At the annual meeting of the Actors' Equity Association held last Monday afternoon in the Hotel Astor, the members of the organization by a unanimous vote decided to affiliate their society with the American Federation of Labor. Ever since the meeting in March, at which a resolution was passed to vote upon the question at the annual May meeting it has been agitated among the members and expressions of opinion have been sought by means of blanks sent out from the headquarters of the association. It was predicted that the measure would be carried practically unanimously and, though three actors resigned from the association rather than approve of unionization, there was but one dissenting voice to the proposition when it was finally put to a vote. Five hundred and eighteen members were present. Among the most prominent actors and actresses in attendance were Francis Wilson, Howard Kyle, Grant Stewart, Edwin Arden, George Arliss, John Cope, Frank Craven, William Courtleigh, Milton Sills, George Nash, Thomas A. Wise, Arthur Byron, Percy Haswell, Rowland Buckstone, Violet Heming, Elizabeth Murray, Ernest Truex, Beverley Sitgreaves, Fred Niblo, and Digby Bell.

Following reports by Grant Stewart, recording secretary, of the activities of the association during the past year, and by Richard A. Purdy, treasurer, in which he stated that a balance of over $12,000 existed in the treasury, the question of affiliation with the association was put to a vote. The proposition was carried, but one dissenting voice, a woman's, being recorded against it. It was then proposed and carried that the council shall at their discretion arrange for the affiliation of the association with the American Federation of Labor.

Francis Wilson, Howard Kyle, Paul Turner, Elmer Grandin, and others, made speeches in behalf of the measure. Dodson Mitchell spoke against the granting of such wide powers to the council as the arrangement for affiliation, asserting that it was right to know if the use of the "union shop" was to be forced upon the association. Paul Turner, who is attorney for the association, replied that it would be impossible to leave a question of the "union shop" to the individual members as they would be scattered throughout the United States.

Thomas A. Wise spoke against affiliation but said he would cast his vote with the majority. Francis Wilson read a letter from Otis Skinner in which he expressed a strong objection to the plan of joining federated labor. Eight hundred votes were sent in from the road, nineteen of which were recorded against the proposition. Among those who resigned from the association rather than become unionized were Lawrance D'Orsay, Morton Selten and Ben Johnson.

The Actors' Equity Association will not be identified with the White Rats Actors' Union. It is to act independently and will apply for a separate charter. A meeting has been arranged with Samuel Gompers and Hugh Frayne, heads of the Federation, for next week, at which several features of affiliation will be discussed. The association will not lose its identity, although it will be a unit within the large body of protected labor throughout the country and entitled to its full protection and co-operation. In return the association is to extend sympathy and support to other branches of the Federation whenever deemed necessary.

To a representative of THE MIRROR, Grant Stewart outlined the demands which will be made upon the actors as soon as unionization is complete:

"The most important object we expect to accomplish," said Mr. Stewart, "is to obtain equitable contracts—contracts such as those used by Daniel Frohman in the old Lyceum Theater Stock company days. We also demand transportation to and from New York; a limit to the period of free rehearsals (we believe that in return for four weeks of free rehearsals we shall be paid for a season of at least two weeks); to get full pay for all weeks of actual playing. It is customary to pay half-salaries Christmas and Holy weeks; and finally to seek an adjustment in regard to women's clothes.

"Some of the managers, notably Oliver Morosco, A. H. Woods, and Corey, Williams and Riter, have already adopted our form of contracts. Other managers show willingness to follow suit. Then, of course, there are others who are fighting us tooth and nail."

The Actors' Equity Association was formed in May, 1912, with the aim to correct certain abuses and injustices existing in the relation of actors and managers. Any actor of two years' experience on the professional stage may become one of its members by the payment of $5 for annual dues, in advance, in return for which he will receive its moral support and legal protection through its attorneys. At present the membership is 2,719, twenty-one of whom are life members. The association has attorneys in 233 cities and towns.

The following officers were re-elected for one year: Francis Wilson, president; Bruce McRae, vice-president; Howard Kyle, corresponding secretary; Grant Stewart, recording secretary; Richard A. Purdy, treasurer; Paul N. Turner, counsel. Council: Edward Abeles, Edwin Arden, George Arliss, Holbrook Blinn, Albert Bruning, Charles D. Coburn, Edward Connelly, John Cope, Frank Craven, William Courtleigh, Jefferson De Angelis, Robert Edeson, Edward Ellis, Frank Gillmore, Grant Mitchell, George Nash, Milton Sills, Charles A. Stevenson, David Warfield, John Westley, Thomas Wise, Arthur Byron, DeWitt Jennings.

ACTORS' EQUITY ASSO'N

No Obligations Imposed by Unionization to Support Others in Fight—Back Salaries Collected

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, May 22, the following members were present: Mr. Francis Wilson, presiding; Messrs. Edward Abeles, Edwin Arden, George Arliss, John Cope, Frank Craven, Jefferson De Angelis, Edward Ellis, Frank Gillmore, DeWitt C. Jennings, and Howard Kyle.

New members elected:

Anita Allen	Shirley Moore
Chas. W. Bowser	W. L. Nolte
Lucie Carter	Harry Royale
E. V. Coleman	Thomas J. Shearer
Gerald Hamer	Orrin Shear
Roma June	Joseph Stanhope
Mara Keval	Leighton L. Stark
Clare Tree Major	Alma Tell
Joseph R. Mann	John Warren
Beth C. Merrill	Edward C. Woodruff
Edward Maynard	Ward Thornton
Victoria Montgomery	W. Mayne Lynton
Maude Turner Gordon	John Hendricks

Ere the matter of this column shall appear in print, the annual meeting of the Association shall have occurred and its decision relative to alliance with the Federation of Labor have been reached. To those members who may have refrained from voting on the question it should be said, regardless of whether the verdict at the meeting be for or against, that the union shop is not a necessary concomitant of affiliation with the A. F. L. There are groups that have been a part of organized labor for many years that have never adopted the union or "closed" shop. But they are always conscious of it as a potential alternative.

The officers and Council of the A. E. A. have never for an instant contemplated the surrender of the Association's freedom of will. In every conference where we have sought the truth, the organizers and executives of the A. F. L. have assured us that affiliation would impose no obligation whatever upon us to support others in a fight for what we might consider unjust and oppressive terms. But of course we *should* be expected to aid at all times in promoting the right.

By moral force the Association has been able within the past week to recover back salaries from the stockholders of an insolvent corporation. The actors affected were all members of a company whose season ended April 14. We collected approximately $1,300 for forty-two chorus people; $1,000 for principals belonging to the A. E. A., and $500 for other principals not of our membership. In a legal contest it is not at all certain that the principals could have obtained a cent under the New York statutes.

Al. H. Woods and Williams, Corey and Riter keep A. E. A. forms of contract in their offices and use them readily in signing Association members for engagements. Why should not all managers do likewise, especially when it is considered that they are *minimum* contracts?

A Canadian management engaged an actor, who is not one of our members, under an A. E. A. contract. An issue arose from the dismissal of the actor, and the manager wired us to know if we would arbitrate the case, a thing we should have felt bound to do, but the non-member, disregarding the contract's arbitration clause, brought suit as an individual without consulting us. The court decides against him, and *then* he telegraphed an appeal to our office. Too late, we fear. The moral should be obvious. The management appears to have wanted to pursue a right course. They have since sent for one hundred each of our stock and two weeks' notice contracts.

Those of us who direct the activities of the Association are closely touched by the frequent occasions wherein we are made a *confidant* of the unfortunate or erring. No one must ever doubt our sympathy because we try to have it intelligent, nor discredit our counsel because it aims to observe practical wisdom.

A company that ran on the commonwealth plan during the last week of a recent metropolitan revival had the entire sum of cash to which they were entitled brought to the A. E. A. office for division *pro rata*.

Robert Edeson has sent his check and an application for life membership.

The corresponding secretary has accepted an invitation to address a meeting of school teachers on the question of unionizing, June 2.

BY ORDER OF THE COUNCIL.

MRS. FOSTER'S RECITAL

Mrs. Elinor Foster gave a recital of poems and dramatic sketches at the Hudson Theater Friday afternoon, May 26, for the benefit of the Belgian Relief Fund. Her interesting programme included J. M. Barrie's "Rosalind," a delightful little play of an actress who seeks a life of comfortable mediocrity; Robert Browning's "My Last Duchess," and a monologue by Lord Dunsany called "The Guest." Mrs. Foster characterized her readings admirably. Mrs. John W. Nichols, who was the accompanist, played selections from Mehowell, Liszt, and Saint-Saens.

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GAIETY Broadway and 46th Street. Evenings at 8.25. Matinees Wed. and Sat., 2.25.
KLAW & ERLANGER, Managers
Corey-Williams-Ritter, Inc., present
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in the new comedy
Erstwhile Susan
By Marion De Forrest
Founded on Helen R. Martin's Novel, "Barnabetta"

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COREY, RITER & WILLIAMS
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Henry W. Savage offers
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Leo Ditrichstein
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NORTH, LANG, LYNCH, OMAHA

OMAHA (*Special*).—The North Brothers Stock company, at the Krug, opened their thirtieth week May 28 with "Fourty-five Minutes from Broadway." This popular company is doing a splendid business and presenting good plays, under the direction of Robert Hilliard. Ralph Moody plays juvenile leads in a satisfactory way, and Genevieve Russel and "Sport" North ably head the cast.

Eva Lang has reopened a stock company at the Boyd Theater, with William Carlton as leading man. Week May 28, "Along Came Ruth." This stock will run indefinitely, as Manager Burgess books them from week to week.

Edward Lynch, well known in stock circles here, will open at the Brandeis in "Under Cover," May 29, with his own stock company for an indefinite run. Members of the cast include Edward Lynch, Adele Bradford, Claire Hatton, John McCabe, Carrie Lowe, Jack Murphy, and Grace Dale.

The Orpheum and the Gayety are now closed until the latter part of August. They will be renovated in preparation for the coming season.

Miss Grace La Rue, who headlined the bill May 19, at the Orpheum, has been extensively entertained by Omaha society people.

ESTHER P. NEWMAN.

CHICAGO

Covent Garden, Biggest House in Town Opens June 8—A New Play

CHICAGO, June 1 (*Special*).—The coming National Convention of the Republican party is expected to attract immense throngs of people to Chicago and the theaters are planning to entertain as many of them as possible. Decoration Day was another boost for play business.

Covent Garden is to open June 8. It is the biggest theater in Chicago by long odds and will be operated under a new policy. The attractions will be novel, not following any particular line. The first will be a revue called "The Land of Evermore," for which a capable cast of principals and sixty chorus girls are in rehearsal. Three performances will be given daily, one in the afternoon and two at night. The prices will range as high as 75 cents. The new theater is badly located, having the lake on one side. It will have to draw from all parts of the north side to be a go. Harry Davis is press agent. Joe Cohan is advertising agent. Henry Myers promoted the amusement place.

The Colonial turns to the legitimate again June 4. "Treasure Island" will be the first attraction. The coming attraction will have to do something like $9,000 a week to make any money, for it has a large and expensive cast.

The Friars will arrive here at 9:30 Sunday, June 4, and will be met at the station by a delegation of Strollers. The advance sale indicates a very successful date here.

Jack Bessey has secured the traveling stock rights to Willard Mack's "Kick In" for next season and has the privilege of five trial performances this season. The first of these was given at Decatur, Ill., last week. Mr. Bessey is delighted with the bill. He is dickering with the American Play company for "To-Day," "A Pair of Sixes," and Kelcey and Shannon's "Her Lord and Master" for next season.

Katie Emmett has leased her farm near Benton Harbor, Mich., and she and her husband, Frank Rayman, are in Chicago for the Summer.

The Strollers will hold their annual ramble at the Riverview Park Grove on Wednesday, July 12.

Illinois: "Chin Chin" is having a remarkably successful engagement and continues to play to capacity.

Cohan's Grand: May Irwin was so much interested in suffrage that she will have no matinee Saturday in order to participate in the Preparedness Parade. An extra matinee is put in Friday.

Garrick: Guy Bates Post in "Omar, the Tentmaker," opened this week.

Olympic: "So Long Letty" is in its sixteenth week.

Power's: Peggy O'Neil in "Mavourneen"; second week.

Palace: "A World of Pleasure"; third week; big business.

Chicago: "Experience" has returned for three weeks more.

Cort: "A Pair of Queens"; fifth week.

Victoria: Rowland and Clifford's new production, "My Mother's Rosary," by E. E. Rose, is the offering this week. The new play is being given a trial and will play the International circuit next season. Hoace Noble is seen as "Father Kelly" and gives a delightful performance. Evelyn Watson, Tessie Loraine, Jack Milton, and George Earle show to advantage in the cast. "East Lynne" was the offering last week, with Harry L. Minturn as "Archibald." That familiar bill drew good business.

The Oliver Stock company was forced to repeat "The Lure" for a second half week to fill the demand.

James Monroe Johnson, scenic artist, can't see this thing of picture work at Douglas, Ariz, with war a next-door neighbor, so he quit Pathe and joined the Oliver stock at Dubuque, Iowa.

Stock opened at the Park Theater at Hannibal, Mo., last week with "The Girl in the Taxi."

Trousdale Brothers have a stock at Clear Lake, Iowa, which plays three days each week.

Ed. Williams's Orpheum Players are reported to be doing well at the Orpheum at Quincy, Ill. "The Blindness of Virtue," "The Rosary," and "Arizona" have been the best drawing bills to date. Williams plans two companies for the coming season. The Morgan-Wallace Players at both Peoria, Ill., and Sioux City, Iowa, close this week.

E. E. MEREDITH.

PHILADELPHIA

"The King of Hearts," Amateur Two Act. First Time—Grace George

PHILADELPHIA (*Special*).—With June weather here, indoor plays are not exactly topical. Consequently but one of the downtown houses is open this week with regular attractions, the Adelphi. This house is presenting an unusually good play featuring a talented actress, Miss Grace George, in "The New York Idea." Advance sale was big and Miss George was given an enthusiastic reception for so late in the season.

At the Forrest, Monday night, May 29, the house was compeltely sold out for the only performance in this city of the annual Friars' Frolic.

Frequently plays are given by amateurs but rarely have amateurs put on a musical show original in both music and lyrics which is of exceptional merit. On May 22 at the Broad Street the Proscenium Club, an organization of amateurs which annually for the last three years has given a revival of a well-known musical comic opera for charity, produced a clever musical comedy, "The King of Hearts," written by two of their own number, who also played leading parts. The music was the composition of Stuart Louchheim and the lyrics that of David S. Stern, while they both are responsible for the excellent libretto. Produced by a company of amateurs, with society buds comprising the choruses the piece made such a decided hit that Samuel F. Nixon has already signed a contract to take the entire company to Atlantic City to give a production of the show in his Nixon Theater. For the opening performance there were in the audience looking the play over Al. Woods, representative of Dillingham, the Shuberts, Harris and K. & E.

The play was a two-act affair, the first scene being laid in a girl's seminary known as "a Love College," in which resisting males were told how to succumb without pain to the wiles of the gentler sex. Of course the star pupil is a millionaire's son who obligingly falls in love with the love doctor's daughter in the second act. He has a chum, a bally Englishman, whose antics with the girls is one of the laughs of the show. The "bell-hop" of the school, a Bert Williams-Al. Jolson part, is taken by one of the authors, David S. Stern, and he is abducted by representatives of the Persian government who mistakes him for the missing Shah. This rendition enables the authors to present very gracefully the second act in Persia, where the entire love school has gone to, in search for the fatal love potion. And of course a dictator is found, the new Shah relinquishes his throne, the chorus girls do some excellent harem dances to the strain of tuneful Oriental music beautifully orchestrated, the real Shah appears and claims his throne and everything ends happily. It can be seen that the play has a fairly good plot and, as the music is good, the action spirited and the songs topical and singable, there is no reason why with a professional company "The King of Hearts" can yet be a Broadway success.

Carolina White, the star of grand opera, is again on the Keith circuit and will appear in Philadelphia this week at Keith's Chestnut street house.

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TORONTO

TORONTO, CANADA (*Special*).—Royal Alexandra, May 22-27: "Seven Keys to Baldpate" proves a good holiday week bill for Robins Players. Helen Travers again scores as the Black Mailer, and Jack Amory as the Hermit. Vivian Laidlaw, as the Aunt, is good, and Edward Robins scores as Halloway McGee, with Miss Neilson charming as Mary Norton. Good business.

Grand: "September Morn" to poor business.

Shea's: This popular house reopened May 24 as a picture house for the Summer, with Dorothy Donnelly in "Madame X," to good attendance.

Loew's: Black and White Revue Minstrels and Grace Hasard in light opera selections. Usual good attendance.

Hippodrome: "Love's Lottery," a neat little musical number, heads the bill. Excellent attendance is the rule.

Scarboro Beach: Creatore and band are delighting thousands.

De Koven's "Robin Hood," with a mighty nice cast, at the Grand current week. Ivy Scott, James Stevens, Herbert Waterous, and others of note are in the organization.

Van Denberg's Opera company opens for a Summer season June 5. "The Geisha" was put on for three nights at Loew's Winter Garden, May 31-June 2, by local talent.

Many Toronto people are grieved to hear of Claude Norrie's death, announced in THE MIRROR. Mr. Norrie, whose brother is a clergyman here, was not only well known, but well loved by all who knew him.

GEORGE M. DANTRES.

HARTFORD, CONN.

HARTFORD, CONN. (*Special*).—"A Waltz Dream" was the attraction presented by the Opera Players week May 22. Audiences large and appreciative. The scenery and settings were particularly effective and all members of the company did excellently. Florence Webber shared honors with Lillian Croaman this week and both did very well. Roger Gray succeeded admirably in drawing the applause of the audience. "Don't Let It Go Any Further," by Mr. Gray and Lillian Ludlow, proved the most popular number and was given a number of encores. Jane Hornberger, Osburne Clemson, Sylvia Thorne, and others deserve great credit. The chorus had few opportunities, but took full advantage of those given. Next week "The Chocolate Soldier."

"Back Home," week May 21, at Poli's Theater, did satisfactory work, but the excellent acting of James Crane was the outstanding feature. Enid May Jackson and Ninita Briscow did well and J. Irving White was amusing. Mr. Luderin also deserves special mention. Next week "Story of the Rosary." Good attendances. Mr. Jackson and Mr. Dilson, both formerly with the Hyperion Players in New Haven, join the company next week. George J. Elmore, the new manager, is very capable.

"The Bride Shop" was the headliner at the Palace May 21-23. "Berlo Girls," diving, swimming and posing act; S. R. O., as usual.

SEYMOUR WEMYSS SMITH.

NEW PLAY HOUSES

A deal was closed recently for the purchase of a lot in Perry, N. Y., on which will be erected a modern fireproof opera house. The building will be constructed of tile and concrete on a plot 77 feet wide by 100 feet long. The theater will have a seating capacity of 1,000. Work on the new building will be started at once and will be ready by Sept. 1 for occupancy. First-class road attractions and motion pictures will be played.

MIRROR'S LONDON LETTER

How "The Boomerang" Takes—Henry Miller Arrives—Raymond Hitchcock Falls for the Feathers

BY BEVERLY BRUX

LONDON (*Special Letter to the* DRAMATIC MIRROR).—As in New York, the staying success here is Alfred Butt's "The Boomerang," now running at the the Queen's.

Londoners who have seen it speak of it as a "joyful favor." The cities find in it "nothing intellectual," but it is "charming," "bright," "harmless," and all that sort.

At the close of the first night Kenneth Douglas made a speech—"the author's being in America," naively says one of the writers, which may mean that Douglas grabbed the advantage thus offered. In the cast were Mr. Kenneth Douglas, Mr. Stanley Logan, Miss Doris Lytton, Miss Kathleen Vincent, Miss Fay Compton, Miss Nina Boucicault, Misses Nancy Lewis Waller, Laurie Flockton, Dorothy Munroe, Helen M. Green, and Doreen Munroe.

About a month ago the MIRROR had the information from one of its correspondents that Henry Miller was coming (going) and here with "Daddy Long-Legs." It is my impression that this was printed in the MIRROR before it was announced in London. Well, he is here, with his company, and arrangements for his American success have been made with Mr. Herbert Chenery, and the production is for the Duke of York's Theater.

It may be doubted in the United States, but that "stupendous" and otherwise superlatively adjectived M. P., "The Birth of a Nation" run itself, and at the Drury Lane, some nights since, and immediately the announcement was put on the posters that a gigantic revue of "Razzle Dazzle" would take its place. And at once it was stated by Mr. de Courville that there would be a "gigantic revue," but it couldn't be tagged "Razzle Dazzle." As this letter closes, the name of the "g. r." has not been given out, but the production is assured for June 10.

The music will be by Herman Darewski and Manuel Klein (brother of the late Mr. Charles Klein, author of "Potash and Perlmutter"). The cast will be full of clever artists—for example, George Formby, Harry Dent, Deane Tribune, and Shaun Glenville. The ladies include Miss Phyllis Bedells, Miss Edie Veno (a very clever low comedienne praised highly in the *Referee* of late), Miss Hilda Glyder, and Miss Shirley Kellogg. Miss Madge Lessing will take Miss Kellogg's place in "Joy Land" at the Hippodrome.

What is the "trend of the new revue? What story? Nothing very particular. It will "survey mankind" from various places in widely different parts of the world—certainly from England to the East. The Beauty Chorus will be very extensive, between four and five hundred strong.

Of course you know that Raymond Hitchcock is here. He was quite to the front at a Serbian benefit organized by the Lady Greville and the Lady Oranmore and Bovine. Hitchcock's part was his hit in Dr. Arbutis Budd in the musical comedietta "Dr. Budd," in which several of the American company were seen. Raymond has "fallen for" the attention that has been handed over to him here. Example, this in a printed interview:

"English audiences are the nicest people to play to in the world. They are absolutely different to American audiences. In America you have to make good at all times; here the audiences are most lenient, sympathize with you, and even make excuses for you. I felt on the first night that they would have been disappointed if I had not succeeded. And I believe it is the same with every American artist worth his salt. The love English audiences have for Joe Coyne and Ethel Levey, for instance, is quite pathetic, and, I may add, the artists reciprocate the feeling."

The government tax on theater tickets is likewise a tax on the patience of the patrons who have to wait for stamps to be affixed (pasted), but is something worse—it is a blow to small theaters and producers in the city and in the provinces. It is said that since the order went into effect more than one thousand moving picture houses have shut down. The music halls are also sufferers.

The most recent and popular musical arrangement is the "musical play." "Half-Past Eight," at the Comedy. Clever people, fetching comediennes. We have in melodrama, "Her Only Son," by Mr. E. Vivian Edmonds.

Another tear-starter is "When the Heart Was Young"—it beats a funeral for waits. "Within Our Gates" is as its name indicates, a war play—as if London had not enough of the real thing.

"CAESAR" IN THE FOOT-HILLS

Great Cast, Stupendous Production—California's Tribute to the Actors' Fund

LOS ANGELES (*Special*).—Seemingly everybody went to the offering of California's contribution to the Actors' Fund, May 19, the out-of-door production of "Julius Caesar," staged in the foot-hills of Beachwood Canyon, Hollywood. And seemingly, every automobile in and about Los Angeles and Hollywood had been requisitioned for the occasion; they were parked three and four deep for a mile without the entrance to the stadium; that is, those were that arrived as early as six and six-thirty in order to be in time and seated for the eight o'clock beginning of the production, which came to an end somewhere in the early morning vicinity of two o'clock. Thirty-five thousand people witnessed what was undoubtedly the most unique presentation of a Shakespearean or any other play. It offered a wonderful temptation to individual members of the press to become poetically sentimental in writing up the event, and but few of the special writers detailed to cover the assignment resisted this temptation.

Talent there was, both in acting and directing; Raymond West being responsible for the latter gigantic task, which will ever be remembered as a monument to his ability. Then there was Theodore Roberts, veteran of the stage and adored in pictures; Mr. Roberts made a Julius Caesar whom indeed it was a pity to kill.

Frank Keenan as the lean and hungry Cassius was also a Cassius of big and convincing voice, a most pleasurable performance. It was the opinion of the majority that never has there been a better Marc Antony than that given by William Farnum.

Tyrone Power's Brutus had all the earmarks of long familiarity on the part of Mr. Power with this character. It was not so much a sympathetic Brutus that Mr. Power registered, as one of strong personal convictions; it was more a Brutus to be reckoned with than one to secure the confidence and sympathy of his audience. Ever the comedian, De Wolf Hopper, without any effort, gave a humorous twist to the taciturn remarks of the independent Casca.

Constance Crawley harkened back to her Shakespearean training and triumphs of several years ago in her impersonation of Calpurnia. Sarah Truax made an admirable Portia, the result of an intimate acquaintance with this character. Douglas Fairbanks made his Shakespearean debut as young Cato, and pleased.

The ballet of one hundred and fifty dancing girls was one of grace and a delight to the eye; for this Mae Murray is largely to be credited, as it was she who had the ballet in training.

MABEL CONDON.

BOSTON

Castle Square "Probe"—"Cheating Cheaters" New, June 19—Two Houses and M. P. Open

BOSTON (*Special*).—There is more talk of the booking of some of the Castle Square's time by the attractions of the International Circuit. Representatives of the circuit have been in Boston during the past week conferring with John Craig as to terms, but the proposed deal is still in the nebulous state. One thing appears certain: Mr. Craig will not relinquish his lease of the Castle Square, which still has several years to run. If the International comes in at all, which seems unlikely, it will be merely on the basis of week-to-week bookings, and patrons of the Craig Players need not look forward to the dissolution of the stock company.

With last Saturday night's performance of "Our Mrs. McChesney"—which was, by the way Ethel Barrymore's final appearance in the part—the Hollis Street closed, after one of its most successful seasons of recent years, a season marked by high standards and record-breaking receipts. The Hollis seems to have re-established itself as the home of regular plays of the first order. The experiment of season before last of booking musical plays was abandoned during the season just closed, "Nobody Home," four weeks in October being the only exception.

The closing of the Hollis leaves the Park Square, where "Princess Pat" still runs along vigorously, and the Castle Square the only houses remaining open—that is, excepting the movies, for "The Birth of a Nation" is showing at the Majestic, "Ramona" at the Colonial, and from June 1, Pavlowa in "The Dumb Girl of Portici," at the Copley. The Craig Players, at the Castle Square, are doing "The Old Homestead," with William Lawrence as Josh.

David Herblin has just ended a three weeks' special engagement as leading man at the Castle Square. He made a pleasant impression.

"A Brazilian Honeymoon" ended its season at the Wilbur May 27. The house will reopen June 19 for a three weeks' engagement of a new play, "Cheating Cheaters," by Max Marcin. The cast is promising: Marjorie Rambeau, William Morris, Cyril Keightly, Robert McQuade, Fletcher Harvey, Katherine Osterman, Gypsy O'Brien, Winifred Harris, and Edward Durrand.

Last week Mr. Schmidt, the German conductor at the "Pops," gave an evening of French music. On Wednesday of this week Mr. Maquarre, the French conductor who alternates with Mr. Schmidt, offers an evening of German music. Thus the Boston Symphony Orchestra is a League to Enforce Peace. Early in the war there was an agreement among the cosmopolitan membership of the orchestra not to disagree. The "Pops" band is this year considerably larger than usual, as so many of the men are forced to abandon their usual European Summer trip.

Donald Meek, the generally liked comedian of the Craig Players, has left the company to join the forces of May Irwin.

FORREST IZARD.

RICHMOND ON THE JAMES

RICHMOND, VA. (*Special*).—"The Woman in the Case," by the Price Players, at the Academy of Music, to large and enthusiastic audiences week May 22-27, with matinees May 24 and 27. The cast was as follows: Margaret Rolfe, Catherine Proctor; Mrs. Hughes, Helen Tracy; Claire Foster, Viola Leach; Elsie Brewster, Beverly West; Dora Miller, Kate Cameron; Louise Make, Maude Kent; Julian Rolfe, Richard Dix; Mr. Thompson, Arthur E. Hohl; Jimmy O'Neil, William Notte; Louis Klaucsky, Louis Haines; Waiters, Pacie Ripple; Inspector Williams, W. A. Whitecar.

Week May 29: The Price Players presented "The Country Boy" at the Academy of Music.

The Lyric Theater, as usual, continues to please large audiences every afternoon and night with good vaudeville, pictures, and music. The bill-topper for the first part of the week seemed to be Maria Lo and company in "Porcelain." The rest of the bill was unusually good, comprising Cliff Bailey, the clown; Bickneil and Gigney, in a variety turn; Jack Donohoe and Alice Stewart, in "Him and Her"; Dane Claudius and Lillian Scarlet, who sing and play songs, which please, entitled "The Call of the Sixties," Booth and Leander, in "Something to Talk About"; Charles Leonard Fletcher, impersonator; Sarah Padden, in "The Little Shepherd of Bargain Row"; Irving and Ward, character comedians; The Three Ellisons, in "In An Arbor" and "The Village Blacksmith." All picture houses continue to attract crowded houses day and night.

NEAL AND MCCONNELL.

CATHOLICS AND THE TERCENTENARY

In Philadelphia the Catholic Theater Movement has actively participated in all the Shakespeare Tercentenary celebrations, and has just published a special "Shakespeare Bulletin." Last Wednesday evening nearly one thousand members attended a public meeting of the Theater Movement, at which Monsignor Hugh T. Henry lectured on "Religion in Shakespeare," and Shakespearean lyrics were sung by the Catholic Choral Club.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

STOCK OPPORTUNITIES

To all stock managers and actors of the country who are looking for places in which to produce or play, the MIRROR calls attention to the subjoined letter of Mr. Kendal Weston, dramatic director and artistic producer. Mr. Weston has been a successful actor for years, playing with many of the best known stars in America, and in his time has played over 300 parts. Mr. Weston has a method that extracts all that is best in his company, who work in harmony with him, and making a prompt book unheard of on his opening performances. Mr. Weston has produced everything in stock from musical comedy to "Shakespeare," and one has been as correctly staged and atmospherically played as the other. Mr. Weston was with the late David Henderson when his Chicago productions stood first in sumptuousness of any in this country. As a stock producer he has a record of 325 plays. The letter of Mr. Weston to the MIRROR follows:

"I wish to show my appreciation of the move you have been good enough to commence. It will be the salvation of hundreds of actors that are worthy. I know of at least 100 artists who have played with me during the past ten seasons who give their entire being to the interests of managers who engage them for their stock companies. None of my performances have had the necessity of a prompt book after Monday night. Such performances in the right locations and with proper environment will make stock live against the moving picture. Whether or not I am engaged at the time, I should be most happy to submit to any manager who will put in a first class stock company the results of my years at the stock end of the theater. If any manager who feels that he would like a stock company and yet doesn't personally understand the stock game will apply to me through your valued paper I shall be glad to communicate with him, as well as with anything concerning my personal advantages." KENDAL WESTON. (Address, care of DRAMATIC MIRROR, Putnam Bldg., New York City.) (Home address, 330 Waverly St., Belmont, Mass.)

Marie de Beau Chapman, who for many years has been MIRROR correspondent at San Diego, Cal., writes: "San Diego is without a stock company for the first time in years, and there is no doubt a first class organization would make a success. The Empress Theater is available."

MUSICAL STOCK, WORCESTER

WORCESTER, MASS. (*Special*).—The Poli Players closed their season of twenty-seven weeks at the Grand Theater, May 20, in "Sinners." A capacity house witnessed the farewell performance, which was well acted with Lotus Robb and William H. Sullivan in the leading roles. Many floral gifts were presented to the favorites of the company by the patrons. Miss Robb and Orris Holland, juvenile man, will join the Corse Payton Stock at Holyoke, Mass.; Gus Tapley, general business man, will join Mr. Payton's Springfield company. The plans of the other members have not been announced.

The vaudeville season at Poli's closed May 27. The house reopened May 29, with a change in policy for the Summer. Manager Frank Whitbeck has organized a company, to be known as Poli's Musical Players, and they will inaugurate their season in "The Firefly." The company includes Eva Ollivotti, prima donna; George Tallman, William Pruette, Dixie Blair, James McElhern, Harlan Briggs, Edward Basse, Inez Bauer, Edna Temple, and Edward P. Temple, who will act as stage director. FRANK HANSON ORDWAY.

"ST. ELMO," KEITH'S BRONX

The return of Frances McGrath, after a two-weeks' indisposition, to the B. F. Keith Bronx Stock company, was the occasion for a hearty ovation at every performance of "St. Elmo," week May 22. Miss McGrath's performance of Edna Earl was marked with her usual spontaneous manner of action and was all that could be desired. Albert Veese was an exceedingly capable St. Elmo. His playing was at all times natural and vigorous and he succeeded in making his role stand out with conspicuous clearness and sympathy. Luella Morey, who in her two years' association with this organization has contributed many excellent characterizations, has added another success to her long list in the character of Mrs. Murry. Albert Gebhardt did very well as Henry and Edmund Abbey particularly impressed as Rev. Hammond. Fred C. House, Margret Fielding, Walter Marshall and Roma Lauri registered enjoyable hits, furnishing most of the humor of the action. William Seele appeared as Murry Hammond. The picturesque costumes designed especially for this production and the scenic investiture were keyed to the story with the masterly skill of Director Roland G. Edwards and his able assistant, Stage Manager Russell Parker. Week May 29, "Damaged Goods."

IDA C. MALCOMSON.

FISHER FOLKS, ST. PAUL

ST. PAUL, MINN. (*Special*).—Agatha Brown, of the Ernest Fisher players, is rapidly coming to the front. Her performance of Muriel in "A Little Brother of the Rich," at the Shubert, May 21-27, was an unusually clever delineation. In fact the entire performance was a clever one, as every member of the company did exceedingly well and should be congratulated upon the smoothness of the opening revealment. Dwight Meade as Paul Potter was seen at his best. He made of the character a discerning individual in the selection of his theatrical journal as he was found reading the mirror at the opening of act II. Duncan Penwarden as Richard Evers had the right idea in regard to the role. Mollie Fisher, though not exactly the type for the part of Sylvia Castle, gave a praiseworthy portrayal. Earl Lee was excellent as the old stage doorkeeper. The bare stage of the theater was used for the second scene of the last act. "In Walked Jimmy," May 28-June 3. JOSEPH J. PFISTER.

BRYANT PLAYERS, PITTSBURGH

PITTSBURGH (*Special*).—"The Shepherd of the Hills" was the offering of the Marguerite Bryant Players at the Lyceum week May 22. Marguerite Bryant, in the role of Sammy Lane, did her usual good work, while Edward La Renz gave a pleasing enactment of Young Matt. L. Rufus Hill gave an excellent portrayal of Old Matt, and Stanley Price was cast as the merciless Wash Gibbs. Charles Kramer excels in comedy and had a fitting role in Preachin' Bill. Kathryn McHugh was satisfactory as Pete. Albert Heim, Mrs. McHugh and Matt McHugh were cast to advantage. This organization is drawing good houses at the Lyceum, and will probably run all summer at this house. Pure melodrama, "No Mother to Guide Her," is the offering week May 29.

D. JAY FACKINER.

BLEECKER WINNERS, ALBANY

ALBANY, N. Y. (*Special*).—"The Man on the Box," Harold McGrath's successful comedy, was splendidly produced by the Bleecker Stock Players for the fourth week of their prosperous engagement at Harmanus Bleecker Hall May 22-27. Edward Everett Horton as the bogus coachman, and Miss Sue MacManamy in the role of Betty Annesley, were seen to excellent advantage, winning numerous curtain calls in appreciation of their notably brilliant portrayal of the principal characters in the comedy. Others in the cast deserving praise for their efficient work were Howard F. Shoppe, Arthur Vinton, Earl D. Dwire, Frank E. Jamison, Floy E. Murray, Grace Hayle, and Frances Murdoch. Crowded houses prevailed throughout the week. "The Trail of the Lonesome Pine" May 29-June 3.

GEO. W. HERRICK.

TEMPLE, MANHATTAN, ROCHESTER

ROCHESTER, N. Y. (*Special*).—"Too Many Cooks," as produced for the first time in Rochester by the Temple Players, proved decidedly meritorious—it possessed the seldom encountered quality—novelty. Carl Anthony, playing the harassed home builder, and Grace Huff as the quarrelsome fiancée were the cause of much laughter and applause. Others were: Edwin Evans, Ralph Locke, Teresa Dale, Alice Hills (borrowed for the week from the Manhattan Players); Forrest Orr, Georgie Woodthorpe, Robert Homans, and Robert McClung.

"The Shriners" gave a theater party May 25, and everyone joined in the spirit, giving the players tremendous applause. "Bought and Paid For," May 29.

Lyceum: "Outcast" requires deft handling when produced by a stock handling; and the Manhattan Players gave it just the necessary amount of attention that made the production the most successful of the season from the viewpoint of excellent acting. Olive Wyndham as Miriam won instant recognition of her talent by the audience and press. Reginald Denny as Geoffrey handled his role in a manner which promised much for his future. Oza Waldrop as Valentine was charming, but she is more successful in comedy or ingenue roles. Ernest Cossart and James Spottswood played the two friends excellently. Mr. Cossart is an addition to any company and always gives a perfect performance. Alice Butler as the maid; Ethel Wilson as Miriam's friend, and Robert Middlemass as the butler, completed the cast. "Kitty Mackaye" and a condensed version of "The Littlest Rebel," with Valerie Cossart as Virgie, May 28.

B. H. LEFFINGWELL.

"THE ETERNAL MAGDALENE," STOCK

Robert H. McLaughlin's successful drama, "The Eternal Magdalene" was presented by the Lincoln Players, Union Hill, N. J., May 22-27. The play is by far the best stock attraction released from the past season's array of Broadway successes. Betty Brice's work in the leading role stands out as an artistic achievement. Miss Brice's conception of this rather weird and sympathetic role was at all times impressive and symbolical of the character. Wilson McReynolds played the role of Elijah Bradshaw with distinction. Selmer Jackson as John Bellamy played his role in too restrained a manner. Mr. Jackson wisely refrained from the cocksureness and breezy characteristics generally associated with newspaper reporters, but his portrayal lacked the ever alert and confidential bearing of his part. Walter Connolly as Arnold Macy was excellent. Others were Lavinia Shannon, Patsy McCoyl, Ollie Cooper, Howard Sydney, Helene Rapport, Arthur Davis, John Gordon, Louis Alston and Girard Patterson. "Sapho" is being played the current week. Edwin H. Curtis is responsible for the remarkably well mounted and played production.

E. A. GREWE, JR.

THE BLEECKER STOCK COMPANY, ALBANY, N. Y.

The new stock company, now playing in Albany, N. Y., is one of the strongest Summer companies, and is giving the best line of attractions ever seen at the State Capital.

Top row, left to right: Floy Murray, Jack Matthews, Frances Murdock, Howard Schoppe.

Center row: Frank Jameson, Sue MacManamy, leading woman; Edward Everett Horton, leading man; Grace Hayle.

Bottom row: Jerome Kennedy, Arthur Vinton, John Litel.

Kaiserar Studios, St. Louis.

MISS LEILA CHAPIN HATTERSLEY.

St. Louis Playwright Whose Play, "Kitty Comes In," Won a Prize

THE MIRROR'S issue of May 27 contained the story of the first presentation in St. Louis of the prize play, "Kitty Comes In," by Mrs. Leila Chapin Hattersley. The production was given by the Park Players of St. Louis May 22. The play contest which closed on March 15 at the Park was determined May 14, when the two winners were announced from the stage at the Park. The terms of the contest called for two prizes, one of $100 and one of $50, and further pledged the Park-Shenandoah combination to produce both plays—one at the Park and one at the Shenandoah. The judges included, among others, William Marion Reedy, editor and proprietor of *Reedy's Mirror*, chairman; Dr. Otto Heller, president of the Drama League; Mr. Melville Burke, secretary and treasurer of the same body, and Fred A. Bishop, director of productions at the Park and Shenandoah. More than one hundred manuscripts were submitted and read. The second prize went to William Bruce Carson. Mrs. Hattersley is not new to playwriting, she having won a prize in the Drama League contest with a dramatization of a short story of her mother's, the lamented Kate Chapin's "Desiree's Baby." The second prize winner, "Pro Patria," is a war drama, dealing with present European complications, and it will be given a production later in the year.

STOCK OPENS IN PITTSFIELD

PITTSFIELD, MASS. (*Special*).—Monday, May 22, at the Colonial Theater, the Colonial Players, under the management of the Goldstein Bros., opened their engagement for the summer months. A large audience waited for the first curtain with a feeling both of anticipation and a readiness to criticise, for Pittsfield has had excellent stock companies for a number of summers and up to this the personnel of former companies has been composed of a number of favorites, who have been here each year. The verdict of the patrons Monday was most complimentary. The opening vehicle was Roi Cooper Megrue's "Under Cover." The play was handsomely mounted and the actors, despite the usual nervousness coincident to an opening, were at ease every moment.

Miss Ruth Gates was an attractive Ethel Cartwright. She has a charming manner and reads her lines with conviction. To follow Edith Luckert in Pittsfield was a hard task for any leading woman but Miss Gates, who readily won her audience by her beauty, grace and magnetism. Her scene with Denby in Act III was especially well done.

Mr. Arthur Stuart Hull has been lately seen in Pittsfield with W. H. Crane, in "The New Henrietta," and was not entirely a stranger. He made an excellent Steven Denby and has an easy stage presence. Especially must Mr. Dashcill as Daniel Taylor and Natalie Perry as Amy Cartwright be commended for their good work. The remaining members of the company are Marie Reels, Dorothy Monigle, Hal Castle, Philip Quin, Samuel Sloan, Wilmer Bentley, Frank Herterick, Lois Bolton, and Byron Aldenn. L. A. E.

"READY MONEY" IN SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes company opened their engagement at the Orpheum with a first-class presentation of "Ready Money," May 14-20, and the attendance during the week averaged good business. Richard Vivian sustained the role of Stephen Baird with his usual skill and ability. Norman Hackett was convincing as Jackson Ives. In the cast were Phoebe Hunt, Antoinette Crawford, Fanchon Everhardt, Olga Gray, Stanley DeWolfe, Guy Hitner, William C. Walsh, and other talent who contributed to the enjoyment and fun. The same company, in "The Squaw Man," May 21-28. BENJAMIN F. MESSERVEY.

Silver and Co., Chicago.
ROBERT HYMAN.

Recently leading man at the Princess Theater, Des Moines, Ia., and a favorite.

Mr. Robert Hyman is the promising young actor who for three years headed the Princess Stock company, of Des Moines, Ia., and was the leading man at the Elbert and Getchel's Princess Theater, of that city. For two seasons he was at the Ortherm, Reading, Pa., and for three seasons with the Majestic Stock at Utica, N. Y. Mr. Hyman has been popular wherever he has appeared, and in connection with his talent as an actor he possesses a personality that makes him an acquisition to any company with which he is connected.

BONSTELLE, "AS YOU LIKE IT"

BUFFALO, N. Y. (*Special*).—The Bonstelle company, at the Star Theater, Buffalo, have just closed the biggest week (May 20) of their present season, during which the three matinees were played to the largest business done in the history of its eleven years of existence. The play was "As You Like It." This was the company's contribution to the tercentenary celebration, which in itself created much interest. Miss Bonstelle, who not only plays the principal roles, but also directs her own productions, believes in the modern interpretation of Shakespeare, that has for its keynote naturalness. To this delightful interpretation were added stage settings and pictorial effects of a kind one seldom finds in stock. Contracts for other plays made it impossible to give an extra week's performances. "On Trial," week May 22.

CLARE EVANS ON UNION HILL

The Keith Players, Union Hill, N. J., answered the question "Alma, Where Do You Live?" to one of the biggest week's business the present season. Clare Evans, a comedian of rare ability, was mainly responsible for the reception and success accorded the comedy. His droll humor and amusing facial expression kept the audience in constant outbursts of laughter. It was not so much the singing of the cast that aided Mr. Evans to make the occasion an enjoyable one, as the zest with which they entered into the spirit of the play. The company seemed to appreciate the fact that the audience wanted to laugh, and long and heartily at that, consequently every means by which the people could be amused was resorted to, even at the expense of props, and men prominent in local public life. "Our New Minister" is being played this week.

E. A. GREWE, Jr.

KNICKERBOCKERS AT SYRACUSE

SYRACUSE, N. Y. (*Special*).—Full houses continued to greet the Knickerbocker players in their third week, May 22, of stock production. "Jerry" is the offering, and Miss Gombel in this part is a decided success. As each week gives Miss Gombel an opportunity to show her versatility she becomes more popular. Mr. Lowe, as the silly-ass Englishman, is good. Mrs. Hibbard, Miss Warrington, Mr. Wilcox, and Mr. Emery in smaller roles give their usual interpretation. "Get Rich Quick Wallingford," week May 29-June 3.

FREDERICK E. NORTON.

"THIRTY DAYS," BY THOMAS

First Performance, Plot and Cast by the Northampton Players

NORTHAMPTON, MASS. (*Special*).—"Thirty Days," a farce comedy by A. E. Thomas and Clayton Hamilton, was put on at the Academy, May 18, for the theater attraction in connection with junior "prom" at Smith College. A preliminary performance was given at Easthampton, May 17, and another Northampton performance for the accomodation of the Northampton public who could not secure seats for the first performance and whose interest in the event was great because James Rennie, for the past two seasons leading man with the Northampton Players, played the lead in "Thirty Days," May 19, and several former Northampton Players were in the cast, namely, Julia Taylor, leading woman during the third season, Robert Ames, Frances Goodrich, Thomas Swem, and Mary Coates. Inez Buck played opposite Mr. Rennie and other members of the excellent cast were Edwin Holt, Scott Cooper, Lucia Moore, John de Briac, Mildred Morris, George K. Denny, Edward Donnelley, William J. Kane, Luderwick Vroom, E. E. Lyndes, M. T. Webb, and Richard Thomas. The play is clever, modern and clean and has more than ordinary interest in development. Some of the scenes are momentarily tense and some of the situations decidedly funny. The main idea is that of putting into prison for thirty days a man who always has to be shown how to break the law, but who has aroused the vengeance of an Italian who has misunderstood his philanthropic attentions to his wife. The Italian is to sail for Italy as a reservist in four weeks, but until then there is no other place where the wealthy young philanthropist may be safe. In jail he discovers an instance of graft on the part of the warden who thereafter does everything to make his lot easy. He has also to combat the efforts of the warden and interested friends, who do not comprehend the situation, to get him out of jail before the thirty days of danger expire. He is discovered in jail by his fiancée who is visiting prison because of her interest in reform work. He had given her to understand that he was visiting in the West and further complication comes from his efforts to explain to her. Altogether the piece is replete with fun and was warmly received by the audiences who enjoyed it. Mr. Rennie's work as John Cadwallader Floyd was fully up to the standard that his splendid record here has led his admirers to expect, and such as to promise a brilliant future for him in larger fields.

The authors, A. H. Woods, Bertram Harrison, and several other New York managers attended the performances.

MARY K. BREWSTER.

"FINE FEATHERS" UP STATE

SCHENECTADY, N. Y. (*Special*).—The first serious production of Jane Lowe and her players was presented week May 22-27 at the Van Curler, when "Fine Feathers" proved to be a suitable contrast to lighter plays hitherto presented by Miss Lowe. The piece offered all the members of the company equal opportunities, although Richard Barrows as John Brand, gave as finished a performance as one could desire. Week May 29-June 3, "Graustark."

NAT SAHR.

ALBEE PLAYERS, "UNDER FIRE"

PROVIDENCE, R. I. (*Special*).—The 16th Edward F. Albee Stock company at Keith's Theater, Providence, is making a new record for itself, the season thus far the biggest on record of that organization. The attendance has been phenomenal, even for that very successful and firmly established company, partly due to the strength of this season's company and partly because of the very fine list of plays that are being given. Week May 15 saw the excellent players in a big production of "Under Fire," for which the management secured from Selwyn & company the entire original production of costumes and scenery, with the chief stage carpenter, the chief electrician and the wardrobe man of the original company especially engaged to augment the Keith stage crew for the week. The performance brought enthusiastic commendation for players and management. Week May 22 the company presented "Rolling Stones," Lynne Overman and Eugene Revere scoring heavily as Dave Fulton and Buck Ryder respectively, while Ralph Remley was very funny as Mr. Brannigan. "The Miracle Man," week May 29, with Lawrence Evart in the title role and Ida Stanhope playing Gail Kane's original role.

ACTOR'S EQUITY WINS IN LAWSUIT

The first case to come before the Canadian courts in which the Actors' Equity Association was a factor was tried in Edmonton, Canada, May 19, and resulted in the upholding of the A. E. A. contract. Edward Comans, an actor in the Empire Stock company, dismissed for incompetency, sued the United Producing Company for $200 damages for illegal discharge. The case was dismissed, the plaintiff to pay costs. In making his decision, the Judge dwelt with force on Clause 12 of the A. E. A.'s contract, calling for arbitration, stating that under no circumstances whether the actor be a member of the A. E. A., or not, can a dispute be argued out in court without first submitting it to the Board of Arbitration as provided. George H. Summers, managing director of the United Producing Company, at the time of the trouble, took the matter up with the A. E. A., who offered to arbitrate, but this was refused by Comans.

Frank Howe, Jr.
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KANSAS CITY'S BALANCE SHEET

KANSAS CITY (*Special*).—The theatrical season, just closing in Kansas City, has not been profitable to any large measure for any of the houses or road companies. Outlying theaters, housing feature films and vaudeville, undoubtedly have had a somewhat demoralizing effect on the downtown theaters, and the local public is continually being called on to support big amateur theatricals which are always unqualified financial successes. George Dameral, who recently appeared here, permitted himself to be interviewed on the subject of this seeming indifference of theatergoers, but the subsequent discussion ended about where it began.

The Shubert had an indifferent season, the Grand fell below its past record, and the Orpheum, while it has a steady and good patronage, offer expensive acts, could not be referred to as a clean-up. The Empress and the Globe, vaudeville houses, will likely remain open all Summer, but, it is understood, have felt the effect of a poor season along with the rest. The Gayety and the Century, burlesque, enjoyed normal patronage. The Auditorium, which had been given over to stock the two preceding seasons, had a bad year—one company that started in the Fall, going overboard in mid-season, and a later company hit the rocks in a very few weeks.

D. D. Woodward, with Eva Lang as a star, opened a Spring engagement at the Grand on April 30, but closed after two weeks and returned to Omaha. Miss Lang is rated as the city's most popular actress, but she was badly handicapped. Her engagement was at a theater not acustomed to housing stock, and she opened simultaneously with the Billy Sunday campaign. Hot weather arrived suddenly and added to her difficulties. But Miss Lang might have surmounted all these obstacles were it not for the fact that, owing to an old misunderstanding between her management and the city's leading daily, the paper ignored the company and, as a result, a large percentage of the theatergoing public were uninformed of the engagement. An adjustment, now long overdue, of this misunderstanding would be a boon to the local playgoers as well as serve to remove an undeserved obstacle from the path of Miss Lang, who is a Kansas City girl.

The Dubinsky Brothers, at the Garden Theater, enjoyed a successful run of forty-five weeks, scoring the only stock success of the year in Kansas City. This company came here last Fall as strangers, and made good from the start.

Globe: Maidie De Long, with her quick changes and character songs, was easily the hit of the bill, which opened at this theater last Thursday. A serio-comic sketch, "Between Trains," also pleased the audiences. Whitehead and Haggard headlined the bill, but, even in first place, would have been playing big time. Miss Haggard, a Kansas City girl, ranks well here as a pianist, and their act would be improved were Mr. Whitehead to cut some of his songs and give the time to Miss Haggard and the piano. Isetta, a singing accordionist, pleased more with her playing than with her singing. Margot Francois and company opened the bill, and the Helen Leach-Wallin Trio, three graceful and pretty girls, wire gymnasts closed.

The current bill, which opened on Sunday, May 21, is headed by Homer Lind and company in "The Singing Teacher," an episode of stage life.

J. R. McCLERRY.

"WHO'S GUILTY" IN MILWAUKEE

MILWAUKEE (*Special*).—The Arion Club of 200 voices gave a well-received recital at the Pabst Theater recently. The work of the local club is indeed to be commended in its rendering of vocal chorus and solo numbers. A full house greeted the performance.

The Strand Theater, running the "Who's Guilty" serial, is holding a weekly contest on the question of who is guilty in the various episodes. Considerable interest is taken in the contest, as the prize offered for the winner each week is a six-month pass for two to the Strand Theater. The winner of episode No. 1 was Agnes Roth; winner of episode No. 2, Joseph A. Kiss, local MIRROR correspondent. Twelve more episodes are due.

The Alhambra is running George Beban in Pasquale. The Merrill is showing Billy Burke. Milwaukeean's are showing great interest in Miss Burke and her appearance in the local movie house always causes a tremendous boom. Her last appearance in "Peggy" for an entire week demanded a return engagement.

The Butterfly is showing the serial, "The Mysteries of the Submarine." The American is playing "The Mysteries of Myra."

"Experience," playing at the Davidson on its second week, has created a record, inasmuch as it is the only legitimate production of its size that ever played this city two weeks. Business is unusually good.

The Crystal has commenced its Summer season of vaudeville and is favored with good business as usual, doing high-class vaudeville at popular prices. The Orpheum is still playing vaudeville and will no doubt remain open all Summer.

Shubert Stock players, George Gaul and company, are filling the house.

Theatrical business continues on the level, with no drop yet on account of the weather.

J. A. KISS.

HE PLAYED WITH BOOTH

ROCHESTER, N. Y. (*Special*).—An actor who played with Edwin Booth is a variety. But one of them lives in this city and he is to be seen as Hamlet in the Shakespeare pageant to be given here June 7-9. The subjoined from the *Post Express* will interest old-timers:

"Back in the old days of the California Theater in San Francisco—the days when a permanent stock company was maintained there to support visiting stars from the East—M. J. F. Zounneyville, known on the stage as Frank Kemble began his theatrical career as a super. A call boy at the theater at that time was William Brady, the New York theatrical magnate. There came to the theater in those days the brilliant galaxy of stars who adorned the theatrical firmament in the 70's and early 80's—Booth, Barrett, McCullough and all the others. These stars took no companies with them across the continent; the journey was long, arduous, and too expensive to carry a large company and the necessary scenic equipment, though the latter was not as extensive or costly as to-day.

"Frank Kemble now lives in Rochester—has lived here for twenty years. He has been chosen to represent Edwin Booth in the Shakespeare Tercentenary pageant, in the scene in which Edwin Booth is giving a performance of 'Hamlet' before a Boston audience of 1880. In his California Theater days, Mr. Zounneyville frequently played small parts in the company in the Booth engagements."

WEST—NORTHWEST

DENVER (*Special*). — Chrystal Herne, a great favorite in Denver since her engagement at the Gardens, opened at the Denham in "Lady Frederick" May 21. "The Marriage of Kitty" followed. Manager Woodward's stock star system is proving to be a unqualified success.

Arrangements are complete for Lakeside's Summer season, which will offer its usual features, except that musical comedy and light opera will be the theatrical attraction. Although Mrs. Long and the purchaser at the foreclosure of Elitch's Gardens have received a number of offers, the future of the Gardens is in doubt. The benefit at the Auditorium netted some $5,000 for Mrs. Long, who is familiarly known to her thousands of friends as "The Lady of the Gardens." The Orpheum for the week of May 22 gave us Madame Eleanora De Cisneros, and Gertrude Vanderbilt and George Moore. The season ends June 4.

The Drama League project for a Shakespearean celebration, at one time abandoned, was revived under the stimulus of the presence of John Murray Anderson, and the "Masque of the Seven Ages" was presented May 26, 27 at the Auditorium. Over one thousand persons took part. The symphony orchestra was under the direction of Horace Tureman.

Harry H. Gardiner, "The Human Fly," made for good business at the Empress May 20-26. Gardiner obtained no little advertisement by climbing up the face of the twelve-story Foster Building and the Brown Palace Hotel.

FREDERICK D. ANDERSON.

PORTLAND, ORE. (*Special*).—The Hippodrome, the newly-acquired Ackerman and Harris playhouse, on Broadway at Yamhill, until recently the Orpheum, has shown Portland something new in the way of line-ups in front of the house. The new combination of half-vaudeville and half-picture has shifted the theatrical center of Broadway. For 10 cents afternoons and 15 cents at night this house gives a continuous show from 1 o'clock to 11, which equals anything hitherto offered here for twice the money.

Lester Fountain, of Los Angeles, opened the new Hippodrome for the Ackerman and Harris company, and will remain as resident manager for a time. George A. Houseman, of Portland, has been appointed secretary-treasurer. Mrs. June Nissen, an officer of the Portland Juvenile Court, is matron of the house.

With Chloe Bell and Walter De Lear in the leading roles, the Alhambra Musical Comedy company playing its first week, May 20, at the Lyric, proved a worthy successor of the Dillon and King company, which had previously closed a successful thirty-week season at this house. "The Girl from Laramie" was the first comedy offered by the Alhambras. Dillon and King are now playing an engagement in Oakland, Cal.

The Oaks, Portland's Coney Island, opened for the Summer, May 13, with the veteran John Cordray at the wheel. The resort is bigger and better than ever, and the successful opening augurs a prosperous season.

Remodeling and enlargement of Pantages to accommodate increasing business continues slowly, owing to the fact that the house is filled the greater part of the day. Recent improvement in business has been so rapid that it is already apparent that the house when remade will not be large enough. The big act at Pantages during the past week was the "Junior Review of 1916." "The Iron Claw" is now in its seventh episode at this house.

The Opera House at Albany, Ore., has been sold by E. W. Hughes to W. C. Repass, of Portland. Mr. Repass will assume personal management of the house.

JOHN F. LOGAN.

SEATTLE, WASH. (*Special*).—The great musical event of the season was the recital given at the Moore May 17, by Leo, Jan and Mishchel Cherniavsky, violinist, pianist and 'cellist respectively. A large and cultured audience was present, which thoroughly enjoyed the performance.

Pantages: "Pastimes of the Plains" and vaudeville. May 14-20. Hippodrome: The Kalloppe trio and vaudeville. Palace: Hal Stevens and vaudeville. Oak: Nan Aker and vaudeville. Motion pictures at the Clemmer, Colliseum, Class A, Alhambra, Liberty, Mission, Rex, and Strand. The improvement in business conditions is reflected in the increase in the general attendance at the different theaters.

BENJAMIN F. MESSERVEY.

SCHENECTADY STUDENTS IN OPERA

SCHENECTADY, N. Y. (*Special*).—One of the most ambitious offerings ever attempted by a high school was the production of Humperdinck's opera "Haensel and Gretel," presented by the German department of the Schenectady High School, May 19. A cast chosen for its proficiency in German dialogue, as well as its ability to act gave a remarkable interpretation of this famous work. Miss Beatrice Talmas, as Gretel, was the bright particular star, her performance overtowering all others. George Brucker, Albet Laubengayer, Frances Anderson, and Sadie Frankel, although lacking the experience of Miss Talmas, were warmly praised. The play was a huge success, being repeated May 22.

NAT SAHR.

ABORN, BRONX, "CARMEN"

For the third week of their engagement at the Bronx Opera House the Aborn Opera company presented "Carmen" and "The Tales of Hoffman" week May 22. The many beautiful stage settings of "Carmen" received hearty applause, and the dramatic and picturesqueness of this most varied, and the last of Bizet's masterpieces was magnificently rendered. The alternating casts included Gertrude Francis, Jayne Herbert, Salvatore Giordano, Leonid Samoloff, Morton Adkins, Louis D'Angelo, Eileen Castles, Alma Stafford, Francis Tyler, Lucille Bradsky, Grace Baum, and others. "Hansel and Gretel" was sung at the special Friday matinee and was repeated Decoration Day matinee.

STEIN'S ABSOLUTELY GUARANTEED MAKE-UP

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Milwaukee 30-31, Fond du Lac June 1, Appleton 2, Green Bay 3, Hancock, Mich., 5, Calumet 6, Marquette 7, Ishpeming 8, Duluth, Minn., 9-10.

BLINN, Holbrook (Margaret Anglin and H. B. Harris Est.): N.Y.C. April 24—indef.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

CALIBAN: N.Y.C. May 24-June 3.

CINDERELLA Man, (Oliver Morosco): N.Y.C. Jan. 17—indef.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26-June 3.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.

EXPERIENCE (Wm. Elliott): Chgo. May 28—indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.

FISKE, Mrs. (Corey-Williams and Ritter Inc.): N.Y.C. Jan. 18—indef.

GEORGE, Grace: Phila. May 29-June 10.

HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HOBSON'S Choice (Messrs. Shubert): Chgo. April 24—indef.

HOLMES, Taylor (Jos. Brooks): Milwaukee 2-3.

IRVING Place Theater: N.Y.C. Sept. 1—indef.

IRWIN May: Chgo. May 14—indef.

JUSTICE (Corey-Williams-Ritter): N.Y.C. April 3—indef.

MAVOUREEN (Corey-Williams-Ritter): Chgo. May 20—indef.

OMAR, the Tentmaker (Tully and Buckland): Chgo. May 28—indef.

FAIR of Queens (H. H. France): Chgo. April 30—indef.

ROBSON May: Seattle, Wash., 28-31, Vancouver, B. C., June 1-3, Everett, Wash., 5, Aberdeen 6, Ellensburg 8, Yakima 9, Pasco 10, Walla Walla 12, Lewiston 13, Spokane 14.

SKINNER, Otis (Chas. Frohman, Inc.): Walla Walla, Wash., 30, Spokane 31, Missoula, Mont., June 1, Butte 2, Billings 3, Superior, Wis., 5, Duluth, Minn., 6-7, Eau Claire, Wis., 8, La Crosse 9, Winona, Minn., 10.

TEMPEST, Marie (Messrs. Shubert): N.Y.C. May 15—indef.

TREE, Sir Herbert: N.Y.C. March 14—indef.

UNDER Fire (Selwyn and Co.): Phila. May 1—indef.

WASHINGTON Square Players: N.Y.C. Oct. 14—indef.

PERMANENT STOCK

AKRON, O.: Colonial.
ALBANY, N. Y.: Harmanus-Bleeker.
ASHTABULA, O.: Majestic.
AUBURN, N. Y.: Jefferson.
BALTIMORE: Academy.
BATTLE CREEK, Mich.: Bijou.
BAY CITY, Mich.: Bijou.
BLOOMINGTON, Ill.: Majestic.
BOSTON: Castle Square.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BUFFALO: Star.
CAMDEN, N. J.: B'way.
CHICAGO: National.
CLEVELAND: Colonial.
DENVER, Denham.
DES MOINES, Ia.: Princess.
DETROIT: Lyceum.
DUBUQUE, Ia.: Maj.
DULUTH, Minn.: Lyceum.
EDMONTON, Alta., Can.: Empire.
ELMIRA, N. Y.: Mozart.
EVERETT, Wash.: B'way.
FRESNO, Cal.: Fresno.
FINDLAY, O.: Marion.
FLINT, Mich.: Majestic.
FT. WAYNE, Ind.: Temple.
GRAND RAPIDS, Mich.: Isis.
GRAND RAPIDS, Mich.: Powers.
HARTFORD, Conn.: Parsons.
HARTFORD, Conn.: Poli's.
JACKSONVILLE, Fla.: Duval.
KALAMAZOO, Mich.: Majestic.
KANSAS City, Mo.: Garden.
KOKOMO, Ind.: Sipe.
LANSING, Mich.: Bijou.
LIMA, O.: Orph.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
NEWPORT NEWS, Va.: Academy.
NEW YORK CITY: Bronx.
NEW YORK CITY: Elsemere.
OMAHA: Boyd.
OMAHA: Krug.
PEORIA, Ill.: Wallace.
PITTSBURGH, Pa.: Grand.
PITTSBURGH, Pa.: Lyceum.
PORTLAND, Me.: Keith's.
PROVIDENCE, R. I.: Colonial.
PROVIDENCE, R. I.: Keith's.
QUINCY, Ill.: Orph.
RICHMOND, Va.: Academy.
ROCHESTER, N. Y.: Lyceum.
ROCHESTER, N. Y.: Temple.
SAGINAW, Mich.: Franklin.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SCHENECTADY, N. Y.: Van Curler.
SCRANTON, Pa.: New Academy.
SEATTLE: Metropolitan.
SIOUX CITY, Ia.: Princess.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
SPRINGFIELD, Mass.: Court Sq.
SPRINGFIELD, Mass.: Poli's.
STEUBENBILLE, O.: Herald Square.
ST. JOSEPH, Mo.: Airdome.
ST. LOUIS: Shenandoah.
ST. PAUL: Park.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Empire.
TORONTO: Royal Alex.
TRENTON, N. J.: Treat.
UNION HILL, N. J.: Hudson.
UNION HILL, N. J.: Lincoln.
UTICA, N. Y.: Shubert.
WASHINGTON: Howard.
WASHINGTON: Poli's.
WATERBURY, Conn.: Jacques.
WHEELING, W. Va.: Victoria.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Dominion.
WORCESTER, Mass.: Grand.
YONKERS, N. Y.: Warburton.

TRAVELING STOCK

LEWIS, Wm. F.: Geneva, Neb., 29-June 3.

OPERA AND MUSIC

ABORN Opera Co.: (Messrs. Aborn): N.Y.C. May 8-June 3.

ABORN Opera Co. (Messrs. Aborn): Balto, May 1—indef.

ABORN Opera Co. (Messrs. Aborn): Pittsburgh May 1-June 3.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 8—indef.

BRAZILIAN Honeymoon (Messrs. Shubert): Boston May 15—indef.

COHAN Revue, 1916 (Cohan and Harris): N.Y.C. Feb. 9—indef.

FIELDS, Lew (Messrs. Shubert): N.Y.C. May 29—indef.

HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.

KATINKA (Arthur Hemmerstein): N.Y.C. Dec. 23—indef.

MOLLY O (John Cort): Chgo. N.Y.C. May 20—indef.

MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31—indef.

ONLY Girl (Joe Weber): Boston May 8—indef.

POM Pom (Henry W. Savage): N.Y.C. Feb. 28—indef.

PRINCESS Pat, (John Cort): Boston April 24—indef.

ROBIN Hood (De Koven Opera Co.): Toronto 29-June 3, St. Catherines 5, Brantford 6, Galt 7, Berlin 8, Stratford 9, London 10, Woodstock 12, Guelph 13, Hamilton 14.

ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. Feb. 17—indef.

SO Long Letty (Oliver Morosco): Chgo. Feb. 13—indef.

STBIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—June 3.

TOWN Topics (Messrs. Shubert): Phila. May 15—indef.

VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.

WORLD of Pleasure (Messrs. Shubert): Chgo. May 17—indef.

MINSTRELS

DUMONTS: Phila. Aug. 28—indef.

CIRCUS

BARNES, Al. G.: Grinnell, Ia., 31, Iowa City June 1, Davenport 2, Rock Island 3.

BARNUM and Bailey: Boston 29-June 3.

GENTRY Brothers: Chillicothe, O., 31, Circleville June 1, Zanesville 2.

HAGENBECK, Wallace: Bellefonte, Pa., 31, Lock Haven June 1, Renova 2, Emportum 3.

SELLS-Floto: Evansville, Ind., June 2.

TEXAS Bill's Wild West: Corning, N. Y., 31, Oxford June 1, St. Johnville 2, Auburn 3.

MISCELLANEOUS

LUCEY, Thomas Elmore: Sidney, Colo., 30, Bridgeport 31, Mitchell June 1, Bayard 3, Merrill 5.

LETTER LIST

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WOMEN

Adams, Grace, Hallie Akers, Roberta Arnold, Miss Helen Avery.

Berko, Steffy, Edith R. Black, Kathryn Blair, Julia Blanc, Frances Brandt, Dorothy Buel, Mrs. Cora S. Burgess, Sadye Burns, Mae Burt.

Carroll, Mrs Taylor, Carrie Clark, Della Clarke, Gertrude County, Gladys Crolius, Cecil Cunningham.

Davies, Dorothy, Juliette Day, Mrs. J. E. Dodson, Lucille Darrington.

Ediss, May, Paula Edwards, Mrs. B. De Koven Evans.

Ferguson, Mattie, Alice Fisher, Lynn Fontanne, Katherine Francis.

Gibson, Lorell, Mrs. J. Glasgow, Grace Goodall, Madge Gordon, Gertrude Grant, Mildred Gregory, Helen Graham Griffith.

Hall, Brownie, Pauline Hall, Clara C. Hannon, Adelaide Harland, Leona Henderson, Gene Hendrick, Billie Holbert, Mary Ward Holton, Winnie Hunter, Val Huntington, Lelia Hyams.

Leonard, Mrs. David, Grace Lockwood, Grace Loker, Dorothy Lounden.

Mayer, Ida M., Carroll McComas, Janet McIlwaine, Bergh Mercer, Marie Minturn.

O'Brien, Mrs., Mrs. Marion Ford Otto.

Preston, Binnette, Ida Prosser.

Ralph, Edna, Isabell Rea, Mrs. Ridgwell, Mrs. Thomas Ross, Richie Clark Russell.

Sargood, Mrs. Eva, Blanche Savay, Eleanor Seybolt, Phyliss Sherwood, Mrs. Earl Simmons, Peggy Siegel, Pauline Slosson, Muriel Starr, Mrs. Jennie Stewart, Violet Stewart, Mrs. Josie Sullivan, A. Summerville.

Tewksbury, Mrs. Violet, Ruth Thorn.

Vernon, Ida.

Walsky, Denzil, Mrs. Eugene Walter, Ann Harrington, Bertha Whitney, Pauline Whitson, Lou Wilson.

MEN

Abbott, H., Morton Adkins, George Anderson, M. Arbuckle, James H. Ashby, Carl Axnell.

Baker, Bert, Delancey Barclay, Anson Barker, Clyde Bates, Frank Beamish, E. S. Bettleheim, W. W. Blair, J. Kiem Brennan, Wallie Burke, Mr. Burkell, C. C. Burnison, Neil Burton.

Cardon, Charles, Joseph Carter, Harold Christie, Jack Solis-Cohen, Ogden Crane, Bernard Craney.

Davenport, Edgar L., Hubert Henry Davies, Harvey Denton, Billy Dibel, Charles Dingle, Henry Duffy.

Edwards, Edward, Harry English.

Fenton, Fay, Harry Fenwick, Norman R. Field, George Fisher, Leo M. Flaherty, John Flannagan, Alfred E. Ford, Arthur Forrest, Franklin W. Fox, William Frank.

Gaskill, Chas. L., Bobby Gaylor, Earl, Gerome, George H. Gibson, Thomas J. Grady, Lawrence Grossmith.

Hampton, Wade, Harry Hanlon, John Harwood, George H. Helm, Ben Hendricks, F. A. Hennessy, Herbert W. Hodgdon, Nelson Homer, Perry P. Hopper, Mr. Horn, J. B. Horsley, Howard Hull, J. K. Hutchinson.

Jenkins, R. C., H. C. Judge, Karr, Frederick.

Lampe, William, George Larkin, Ed. Lester, Abram Levy, Jack Parrish, Larayne.

McCardell, Roy, F. E. McClure, J. W. McElligott, Harry F. McGarvie, Fuller Mellish, Ted Miller, Sylvester B. Moore, Jack Morrison.

Nagel, Ferd, Bobbie North, L. L. Nunn.

Olmstead, Gerald.

Palmer, Leslie, Hal E. Partee, Joe Perry, Sydney Powell, D. H. Primrose, A. C. Pringle.

Quilter, Dick.

Reddick, William, Syd E. Rigby, M. S. Revnar, Jack Rigney, Alex Ross.

Schwab, Lawrence, Edward Sheldon, Frank Lee Short, Red Spillman, John M. Stahl, W. J. Stevenson, Lewis Stone.

Tardy, John T., Ben Teal, H. G. Thompson, F. L. Tilden.

Vanasse, Offer, Frank Von Putz.

Walker, Fred F., Fleming Ward, Herbert Wanan, John Warner, Richard Webster, George Wellington, T. Whitestone.

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ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—Proctor's Grand offered an entertaining vaudeville programme for the week May 22-27. The leading acts included George Fitzgerald and company, Snyder and Buckley, Hill and Bertini, Zerthe's Dogs, Godfrey and Faye, Gallagher and O'Neil, Gallarini Family, Camille Trio, Hippodrome Four, Carl Staner. The usual packed houses prevailed for the week.

The Albany Lodge of Elks' annual minstrel performance at the Empire Theater, May 22-24, proved a tremendous success, the house being sold out every night. Many individual hits were scored, and the exceptionally fine singing by the large chorus surpassed any previous efforts made by this popular organization.

Barnum and Bailey's Circus, May 26; Buffalo Bill's Ranch 101, June 6.

GEORGE W. HEDRICK.

PLAYLETS IN PITTSBURGH

New Policy Inaugurated at the Schenley—Three Forms of Entertainment

PITTSBURGH (*Special*).—Flotow's "Martha" was presented by the Aborn Grand Opera company at the Alvin, May 22-24, the principals being Madame Vaccari, Fritzi von Busing, George Shields, Philip Fein, and Jack O'Neil. "Faust" was sung the last half of the week, with Madame Vaccari, Helen Morrill, Domenico Russo, and George Shields. The Aborn company is in its fourth week, and the various operas have been given a good patronage, as well they should be. "The Bohemian Girl," week May 29, which ended the Aborn engagement.

Mary Hall, a former stock leading woman here (and a popular one), appeared at the Pitt, May 22-27, in a one-act playlet, "Marie Rose," written by John Willard. Miss Hall was given an enthusiastic welcome, and could not get away from making a speech. "Marie Rose" gave Miss Hall an opportunity for some fine emotional acting and good support was given by Frederick Esmelton, Norman St. Clair Hales, and Charles White. The story deals with a Red Cross nurse, who is made the victim of a plot, deceived by her lover and then shot. The Castles in "The Whirl of Life" (screen production) was shown in conjunction with "Marie Rose." The Grand is now in the movie game, as is also the Nixon.

The Schenley inaugurated a new policy, beginning May 29. Three distinct forms of entertainment are given—film productions, one-act playlets by a selected company, and a vocal programme. John P. Harris has engaged several members of the Davis Stock company for his permanent company at the Schenley, including Ainsworth Arnold, Teris Loring, Graham Velsey and Harry MacFayden. There will, in all probability, be two one-act plays presented each week. Among the offerings will be "The Lights of St. Agnes," "The Fires of St. John," "The Twelve-Pound Look," "Half An Hour," "Pantaloons," "Chatterton," and "First Born." Jessie Pringle will sing the opening week, and one of the opening plays will be "The Monkey's Paw." Tunis Dean, formerly of the Davis Stock forces, is manager of the Schenley. Edith Helena and Domenico Russo, two popular members of the Aborn English Grand Opera company, appearing here at the Alvin, will be heard at the Schenley after the close of their engagement with the Aborns.

The Friars' all-star frolic played one performance at the Nixon on Wednesday night, May 31. "Ramona," the much heralded film production, opened at the Pitt, May 29, and is expected to enjoy a Summer run.

Appearing with Mary Hall in "Marie Rose," May 22-27, were her husband (Frederick Esmelton, and her brother (Charles H. White).

D. JAY FACKINER.

WINONA, MINN.

WINONA, MINN. (*Special*).—Winona Opera House: William Faversham in "The Hawk," April 11; excellent company and business. Guy Bates Post in "Omar, the Tentmaker," April 16, repeated the success made last season. Harry Lauder, April 18, matinee only, to large audience; best of satisfaction. "Twin Beds," April 22; capable company; fine house; but the record business made by "The Bird of Paradise" company, March 22, will stand for some time. Largest since the house was opened.

F. H. HASTINGS.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ACT Beautiful: Maj., Milwaukee; Maj., Chgo., 5-10.

ADAMS and Murray: Shea's, Buffalo; Colonial, N.Y.C., 5-10.

ADELAIDE and Hughes: New Brighton, Brighton Beach, N. Y., 5-10.

ALBRIGHT, Bob: New Brighton, Brighton Beach, N. Y.

ALEXANDER Brothers: Orph., B'klyn, 5-10.

ALEXANDER Kids: Colonial, Norfolk, 1-3.

ALLEN and Howard: Keith's, Phila.; New Brighton, Brighton Beach, N. Y., 5-10.

ANNAPOLIS Boys: Victoria, Charleston, 1-3; Colonial, Norfolk, 8-10.

ANTRIM and Vale: Temple, Detroit, 5-10.

ANTWERP Girls, Five: Keith's, Boston, 12-17.

ARDELL, Franklyn: Ramona Park, Grand Rapids; Maj., Chgo., 5-10.

ASTAIRE, Fred and Adele: Temple, Detroit.

AVERLING and Lloyd: Orph., Los Angeles.

AVON Four: Ramona Park, Grand Rapids.

BAKER and Janis: Henderson's, Coney Island, N. Y., 5-10.

BAKER, Belle: Prospect, B'klyn.

BASL, Ernest R.; Henderson's, Coney Island, N. Y., 12-17.

BALLET Divertissement: Keith's, Wash., 5-10.

BANCROFT and Broski: Colonial, N.Y.C., 12-17.

BARNARD Sophie: Keith's, Phila., 5-10.

BARRY, Jimmie, Mr. and Mrs.: New Brighton, Brighton Beach, N. Y.

BARTO and Clark: Bijou, Richmond, 5-7; Colonial, Norfolk, 8-10.

BARTON, Sam: Keith's, Phila., 12-17.

BEEMAN and Anderson: New Brighton, Brighton Beach, N. Y.; Shea's, Buffalo, 5-10; Temple, Detroit, 12-17.

BEERS, Leo: Keith's, Phila., 5-10.

BELLECLAIRE Brothers: Keith's, Phila., 5-10.

BENNETT Sisters: Bijou, Savannah 1-3.

BENSEE and Baird: Maj., Milwaukee; Ramona Park, Grand Rapids, 5-10.

BENT, Francis P.: Keith's, Boston.

BERLIN, Anna Mack, Co.: Keith's, Phila., 12-17.

BERZAC'S CIRCUS: Sohmer Park, Montreal, 12-17.

BESSON, Mme., Co.: Bijou, Richmond, 1-3; Colonial, Norfolk, 4-6.

BICKNELL and Gibney: Colonial, Norfolk, 1-3.

BIG City Four: Sohmer Park, Montreal; Keith's, Boston, 5-10.

BILLSBURY and Robson: Roanoke, Roanoke, Va., 8-10; Colonial, Norfolk, 12-14; Bijou, Richmond, 15-17.

BONITA and Lew Hearn: Orph., Frisco 28-June 10.

BONNIE Sextette: Bijou, Richmond, 1-3; Colonial, Norfolk, 4-6.

BOUNCER, Billy, Co.; Sohmer Park, Montreal, 5-10.

BOWERS, Fred, Co.: Palace, N.Y.C.; Henderson's, Coney Island, N. Y., 5-10.

BRICE and King: Palace, N. Y.C.

BRONSON and Baldwin: Orph., Los Angeles.

BROOKS, Allen Co.: New Brighton, Brighton Beach, N. Y., 5-10.

BROOKS and Bowen: Ramona Park, Grand Rapids; Temple, Detroit, 5-10.

BROWER, Walter: Henderson's, Coney Island, N. Y.; Colonial, N.Y.C.

BRUCH, Fritz and Lucy: Maj., Chgo.; Shea's, Buffalo, 12-17.

BUDD, Ruth: New Brighton, Brighton Beach, N. Y., 5-10.

BURKE, Dan, Co.: Forrest Park, St. Louis.

CAHILL, Marie: Orph., 'Frisco; Orph., Oakland, 5-10.

CAMPBELL Misses: Keith's, Boston, 5-10.

CANINSON'S: New Brighton, Brighton Beach, N. Y.

CARLISLE and Roma: Alhambra, N.Y.C.; Keith's, Wash., 5-10.

CARPO Brothers: Orph., Denver.

CHUNG Hwa Four: New Brighton, Brighton Beach, N. Y., 5-10.

CLARK, Wilfred, Co.: Colonial, N.Y.C.

CLARK and Verdi: Temple, Detroit.

CLARKE, Harry: Keith's, Boston; Keith's, Wash., 12-17.

CLAUDIUS and Scarlet: Keith's, Phila.; Sohmer Park, Montreal, 5-10; Temple, Hamilton 12-17.

CLIFTON, Herbert: Keith's, Phila.

CLIFTON and Fowler: Maj., Chgo., 5-10.

CLOWN Seal: Maj., Chgo.; Ramona Park, Grand Rapids, 5-10.

COMFORT and King: Henderson's, Coney Island, N. Y.

CONLEY and Wenrich: Royal, N.Y.C.

CONLIN, Steele and Parks: Orph., Los Angeles, 5-10.

CRANE, Gardner, Mr. and Mrs.: Keith's, Wash., 5-10.

CRISPS: Forsythe, Atlanta, 5-10; Colonial, Norfolk, 12-14; Bijou, Richmond, 15-17.

CROSS, Wellington, and Lois Josephine; Colonial, N.Y.C.; Keith's, Wash., 5-10.

CUMMINGS and Gladynes: Orph., B'klyn; Bushwick, B'klyn, 5-10.

DALE, Violet: Royal, N.Y.C.

DALY Vinie: Orph., Denver.

DANCING Girl of Delhi: Palace, N.Y.C.

D'ARMOND, Isabell, Co.: Orph., B'klyn.

DE CISMORAS, Mme.: Orph., Frisco, 5-10.

DEGNON and Clifton: Temple, Hamilton, Can., 12-17.

DEIRO: Colonial, Erie, Pa.

DE MACO, Jack and Kitty: Royal, N.Y.C.; Colonial, N. Y.C., 5-10.

DEMONS, Six: Orph., B'klyn.

DERKIN'S Animals: Bushwick, B'klyn; Alhambra, N.Y.C., 5-10; Keith's, Wash., 12-17.

DESVAL, Olympia: Royal, N. Y.C.

DE VOY, Emmett, Co.: Keith's, Boston.

DONG Fong, Gue and Haw: Temple, Detroit, 12-17.

DOOLEY and Rugel: Alhambra, N.Y.C.; Henderson's, Coney Island, N. Y., 5-10.

DU FOR Trio: Temple, Detroit, 12-17.

DUGAN and Raymond: Maj., Milwaukee.

DUNBAR'S Old Time Darkies: Keith's, Boston, 12-17.

DYER, Hubert, Co.: Keith's, Boston, 12-17.

EDDY'S Aerial: Forsythe, Atlanta, 5-10; Roanoke, Roanoke, Va., 15-17.

EL REY Sisters: Colonial, N. Y.C.

EMBS and Alton: Orph., Los Angeles.

(*Continued on page 19*)

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

"Sumurun" Returns—Willard Mack's New Sketch

"SUMURUN," the page from the Thousand and One Nights, with its colors "loud as gongs," came back to the Palace.

Numerous changes have taken place since we last reviewed the wordless tragedy of old Bagdad. Richard Ordynski, of course, no longer plays the hunchback. He has since established himself as a director of fine imagery and ideals. Other shifts have been made in the cast.

Changes in "Sumurun"

"Sumurun" has lost in spontaneity and detail on its long tour, but it is still a compelling, moving, highly colored fantasy of the exotic. Its spirited and dramatic music—by Victor Hollaender—admirably depicts the sweep of passion.

Miss Hoffmann is still giving a vivid performance as the Beautiful Slave of Fatal Enchantment. Hammed Shriff, who was the negro of the original Palace cast, presents a surprisingly good portrayal of the unhappy hunchback—although not, naturally, the artistic equal of Mr. Ordynski's playing. The characterization is well developed and sustained. Mr. Shriff, too, presents some startling stage falls. Emily Drange is pretty but colorless as Sumurun, while Martha Perrie does not equal Guarany Shriff as her maid.

The bathing pool, which Miss Hoffmann introduced into "Sumurun" during its Palace run a season ago, has disappeared, praise be. There are signs here and there of vaudevillization. The haremites show tendencies of snapping their fingers.

Willard Mack's Latest Offering

For his second Palace week, Willard Mack gave vaudeville a glimpse of a motion picture studio in "A Double Exposure." Rupert Hughes tried it two seasons ago in "Celluloid Sarah."

Mr. Mack has recently been posing for the film camera, hence his little touches of realism give the sketch atmosphere. In "A Double Exposure" he reveals a studio in dramatic disorder. The place is partially set for the next scene, while the property man and electrician are still at work.

The story is the usual triangle. Hubby is a drunkard and wifey is about to run away with the other man. All three are leading players in the films.

The husband, lying in a half stupor behind some scenery, overhears his wife and the other chap discuss their plans. Then all three are called to work in the movie scene—an exact mimic reproduction of their problem. The screen wife is about to run away with her lover when the husband faces them, pulls a revolver, and puts the intruder out of commission.

All this takes place in the ghastly blue light of the Cooper-Hewitts. The revolver crashes. The other man falls to the floor. Then the director interrupts: "A rotten fall—try it over!"

But the player doesn't move, and they find a crimson spot on his shirt. He is wounded, but not fatally. A real bullet was in the revolver.

A Story of the Films

"Gee, what luck!" exclaims the director, "and it was the best story I've had this year."

They carry the wounded actor away. To them the whole thing is an accident.

Alone with his wife, the husband laughs. "I'm feeling bad for what my years of dissipation have done," he says. "I was a damned good shot once."

It is easy to guess the climax with the story half told. But the sketch has interest and humor in its brief glimpse of screen drama in the making. There is the usual touch of Mack morbidness. "Life is just a crooked path," he says; "in the dim distance a man with a shovel is standing beside a hole in the ground."

Mr. Mack plays the unsteady, sodden, avenging husband; Constance Molineaux looks the movie star, and William L. Gibson is the dapper, philandering screen player. Tamany Young makes the role of the youthful "props" stand out, and Emmet Shackleford is effective as the noisy director.

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MLLE. ROSHANARA,
Now at the Palace in "The Bells of Destiny," Based on an East Indian Legend.

White, N. Y.

MISS CONSTANCE MOLINEAUX,
Leading Woman for Willard Mack in "A Double Exposure."

Marion Weeks Is Appealing

Little Marion Weeks, diminutive coloratura soprano, came to the Palace after obtaining the indorsement of President Wilson in Washington. Even Mr. Roosevelt would approve of this Presidential choice.

Miss Weeks is a dainty little person with a small voice of charm and sweetness. She trills clearly and tries taxing arias with lofty notes, but, to tell the truth, is at her best in a ballad like "Comin' Through the Rye." Then, too, she sings such modern things as "Underneath the Stars" and "Tennessee, I Hear You Calling Me."

The blond Louise Dresser top-lined at the opening of the New Brighton Theater. She appeared in a gown blended of pink and lavender, and ran through a mild repertoire of six songs, with James Byrnes at the piano.

None of the numbers is particularly distinctive. It is the yielding, ingratiating Dresser personality that reaches the audience.

Miss Dresser featured George M. Cohan's satire on Tin Pan Alley, "Down By the Erie Canal."

Wilbur Mack and Neila Walker offered their de luxe patter turn, "A Pair of Tickets," at the New Brighton. Mr. Mack has added "I've Just Sent My Wife to the Thousand Isles" to his lyric contribution. Albert Hockey fits in very well as the friend.

Melville Ellis, who plays the piano so neatly, and the *chic* Irene Bordoni, came back to town at the Colonial. A few changes have been made in the repertoire. Miss Bordoni now sings "Pretty Baby," the infant not being of the nursery. She does "Hullo, Hawaii," too.

Alan Brooks's New Role

Author-actor Alan Brooks has adopted the motion picture flash-back idea to the playlet. "Dollars and Sense" is the title of the sketch which brings back the spiral staircase-sanitarium comedian in a new sort of role. Mr. Brooks plays an alcoholic man about town. He was rejected eight years before by a mercenary young woman in favor of a young business man with unusual prospects. He continues to love the girl through the years and plans to break the husband in the stock market. When the crash comes, the butterfly wife reveals her shallowness. Disillusioned, he gives the husband money enough to start over again. "I had to show you what your wife really is," he generously remarks, "to stop loving her myself."

Mr. Brooks had his stage set in three sections, one part being revealed at a time. First we see him return to his bachelor apartment at 2 A. M.; then we see him rejected by the girl eight years before. Next, the years are erased, and the husband is face to face with bankruptcy and an irate wife—at 1 A. M. After that we get the bachelor apartment at 2.30, and the final climax of the sketch.

It is a shallow, superficial story, but its switchback style of construction, its use of unexpected humorous lines, and the serio-comic style of Mr. Brooks give it interest and novelty. It is far better than Mr. Brooks's late vehicle.

Leah Peck makes the young woman obviously mercenary. S. Hatakewaka gives the ablest support as a Jap valet.

(*Continued on page* 18)

MISS HELEN FULTON AND HER MASCOT.
Miss Fulton, a Prominent Screen Player, is Appearing with Miss Laura Nelson Hall.

THE WEEK IN REVIEW

(*Continued from page 17*)

Larry Comer is the "Beau Brummel of songland." The programme furnishes us with the information. In cutaway coat, Mr. Comer who sugests Cecil Lean in architecture, first gives some vocal advice about winning hearts. "Take your girl to the beautiful seaside," he advocates, where—

"You go in for a swim with your dear little pet,
Then you'll see just what you're going to get."

He sings of another hulu lady,

"Down Hawaiian way,
By the moonlit bay,
While I lingered awhile,
She stole my heart away."

Also an insinuating lilt of the dentist's chair, called "I've Got a Sweet Tooth Bothering Me!—Pull It Out!—Pull It Out!"

But Mr. Comer shouldn't dance. The Summer weather is trying enough without it.

CONSIDER CONTRACT FORM

Executive Committee of the N. V. A. Meets and Looks Over Proposed Contract

An important meeting of the executive committee of the National Vaudeville Artists was held on Saturday, May 27. At the meeting a proposed form of contract, acceptable to the managers, was submitted.

The new contract is said to embody the best clauses of the contracts now in use in Europe and in this country. The result is a contract, it is declared, protective to both the artist and the manager.

The executive committee consists of Eddie Leonard, president; Oscar Lorraine, Hugh Herbert, Robert Albright, Harry Carroll, William Chesterfield and George W. McKay.

BREAK IMMINENT

White Rats Decline to Take Action Asked by V. A. F. of England

The White Rats of America have declined to assist the Variety Artists' Federation of England in its efforts to prevent American players from going to England.

THE MIRROR last week told of the early developments in the British campaign against the engagement of American artists who, it was said, were being booked to fill the gaps created by English actors being drafted for military service.

When the Rats first received a cable stating that the V. A. F. would "adopt all possible means to prevent Foreign artists playing," a message was sent, asking the exact wording of the V. A. F. resolution. The following cable was received:

"Resolutions, authorizing cabling you protest to managers and newspaper propaganda, calling meetings and inviting union help to arouse patriotism. Please make clear no antagonism to American performers as such intended. Artists and public will not submit to jobs of performers forced to fight and perhaps die for their country being taken by non-Britishers. Plenty English artists here to fill vacancies. Hundreds unemployed through revues. Urgently plead to use influence to stop artists coming, *otherwise trouble certain.*"

The Rats immediately replied: "Do you regard affiliation agreement a scrap of paper?" The affiliation understanding between the Rats and the V. A. F. calls upon the affiliated order to prevent members going to a country where the other organization is having difficulty with managers. This is stated to be the only agreement.

As THE MIRROR went to press, Harry Mountford received a cable reply from Fred Russell, chairman of the executive committee of the V. A. F. The cable read: "Certainly not, please await explanatory letters now on way." As Mr. Mountford expressed it, "there is nothing to do now but wait until the letters come."

MID-WESTERN VARIETY NOTES

CHICAGO (*Special*).—The "closed shop" propaganda of the White Rats is manifesting itself in the Southwest. There is a lot of agitation down that way.

The Western Vaudeville Managers' Association is to book the Empress at Omaha, Neb., again. That house pulled away and tried other agencies, but returned to its first love on June 4, under a five-year franchise.

Boyle Woolfolk has a musical stock in the Orpheum at Oakland, Cal., through some sort of an arrangement with the W. V. M. A.

Mrs. Frances Nordstrom Gibbs secured an annulment of her marriage in Chicago courts. She was divorced by Mr. Nordstrom in 1911, and married Gibbs within two months, not knowing that it was against the law. Upon learning that fact she immediately left Mr. Gibbs.

Brooks and Bowen were booked for the Pantages circuit, but were pulled out by Harry Weber, who held a previous contract with them. J. C. Matthews, local representative, was peeved about details of the matter and is said to be openly criticising the Vaudeville Managers' Protective Association, from which he recently resigned as treasurer and member.

The Broadway Theater at Tulsa, Okla., has a "closed shop" sign up on its stage and plays nothing but White Rats acts.

The American Production Company launced "The Eloners" as a vaudeville act at the Crown last week.

E. E. MEREDITH.

Mae West has a new singing

MANY BOOKINGS FOR THE NEW SEASON SUMMER VARIETY GOSSIP

Brandon Tynan at Palace on June 12—Edgar Allan Woolf Writing Sketch for Florence Rockwell

Brandon Tynan will be a Palace headliner during the week of June 12. No announcement has yet been made regarding his vehicle, except that it will be a sketch of Irish life.

Edgar Allan Woolf is writing a new sketch for Florence Rockwell. The playlet is as yet unnamed, but the action will take place in the Canadian North Woods. Miss Rockwell will spend the Summer in camp on an island off the Connecticut coast.

After several postponements, Isabell D'Armond is offering her new dance revue, in which she is assisted by George Dixon, at the Brooklyn Orpheum this week.

Robert Emmet Keane and Mrs. Keane (Muriel Window) sailed away on the *St. Louis* on May 27.

Before they sailed the Keanes were remarried in the Catholic faith. Mr. Keane and Miss Window were first married by a justice of the peace in Port Chester on April 20, 1914. Miss Window recently became a Roman Catholic and on Sunday, May 21, at 5 P. M. they were married at St. Patrick's Cathedral in this city. Among those present were Mrs. J. Keane, Mr. Keane's mother, Valerie Bergere, Herbert Warren and Dr. Jerome Wagner.

Fred Duprez, the monologist, sailed from England on the *Finland* on May 24 and arrived yesterday, June 2. Mr. Duprez has been appearing in the English halls for the past year, filling his third consecutive season on the other side.

Mr. Duprez has been appearing for some time in the Alfred Butt revue, "The Passing Show."

Mr. Duprez will undoubtedly return to vaudeville after a rest at his home at Elmhurst, Long Island.

Mrs. Ralph Herz is to appear in vaudeville in a musical sketch, "I Wish I Knew," written by Sada Cowan. Mrs. Herz will offer a variety of types—as "The Tango Girl," "The Southern Girl," and "The Fox Trot Girl"—and she will be supported in the offering by George Rule and Al Terry. Mrs. Herz will be seen in New York in two weeks.

Lida McMillan broke in her new vehicle, "The Moonlight Age," by Edgar Allan Woolf, at the Palace, Port Richmond, Staten Island, last week. "The Moonlight Age" is described as a "whimsical comedy."

Miss McMillan is supported by Wright Kramer.

Hugh Herbert Writes New Playlet

Hugh Herbert's sketch, "Prosperity," at the Colonial this week, will go on tour next season with Ezra Matthews in the principal role. Mr. Herbert is appearing in his sketch at the Colonial, but will close with it to-night (Saturday). Mr. Herbert is rehearsing a new playlet of his own writing, "Prediction," for to open in vaudeville shortly.

Edward S. Keller has routed Van and Schenck over the Orpheum time for next season. Mr. Keller has also booked Margaret and William Cutty and the Misses Lightner and Alexander for an Orpheum tour. He has booked Irene and Bobbie Smith and Edwin George for a United tour next season.

Marion Hayward was awarded, on May 19, an interlocutory decree of divorce from her husband, known professionally as Alan Brooks. Mr. Brooks is appearing in a new act, "Dollars and Sense."

At the Palace this week Roshanara is presenting her new dance offering, "The Bells of Destiny," based upon a Hindoo legend and done in four scenes. On the same programme "The Cat and the Kitten." Frances Nordstrom's sketch starring Laura Nelson Hall and produced by Martin Beck, is having its first New York hearing. Elizabeth Brice and Charles King, too, are making their first metropolitan vaudeville appearance in some time at the Palace.

Mabel Hamilton, late vaudeville partner of Bert Clark, is in New York. She will shortly offer a single in the varieties. Mr. Clark will continue the team name of Clark and Hamilton. The act is now touring the Pantages time, having opened in Seattle. Mr. Clark was booked out of Chicago.

Celebrate Wedding Anniversary

Burton Green and his wife, Irene Lucile Marguerite Franklin, have just celebrated their ninth wedding anniversary. They inscribe a family portrait as follows:

"Put us in the Red Plush Album
B. and I. Green is the name;
Married nine years May the fifteenth
And we glory in our shame!"

Ryder Keene and Ilka Diehl opened at the Palace, Port Richmond, Staten Island, this week in a new sketch, "The Pretenders," written by Hugh Herbert. Alf. T. Wilton and Laurence Schwab are booking the act.

Sacha Pietov, dancing with Vera Olcott, opened at Bustanoby's on Monday night.

Kathryn Girard, the four-year-old daughter of Mr. and Mrs. Harry Girard, has practically recovered from injuries received in a taxi collision in Louisville, Ky. Mrs. Girard (Agnes Cain Brown) and her daughter were injured when their taxi collided with an express wagon. Mrs. Girard suffered internal injuries and an operation will probably be necessary. Later the Girards will go to the Pacific Coast, where Mr. Girard will appear in a Morosco feature picture.

Belle Story comes to the Palace on Monday.

Comfort and King withdrew from the Palace bill last week after the Monday matinee, disliking No. 2 position. "The Volunteers" replaced them.

John and May Burke are coming East shortly under the direction of Edward S. Keller.

Regina Connelli is back in town, after an engagement with Wilton Lackaye in Anthony McGuire's "Every Man's Castle" in Chicago.

Mrs. Whiffen Gets First Route

One of the first United routes given for the new season was the contract granting Mrs. Thomas Whiffen thirty weeks through the Alf. T. Wilton offices. Mrs. Whiffen will continue in Edgar Allan Woolf's "The Golden Night."

Louise Dresser came very near leaving vaudeville last Saturday night, after her week at the New Brighton. She was selected for H. H. Frazee's production of "Nothing But the Truth," but threw up the role.

Evelyn Nesbit Thaw and Jack Clifford were married in Ellicott City, Md., a suburb of Baltimore, on May 24. In private life Jack Clifford is known as James Montani, son of the late General Joseph Montani of the Italian army. For three seasons he has been the dancing partner of Evelyn Nesbit. It was generally predicted among their acquaintances that the two would be married after the divorce of Evelyn Nesbit by Harry K. Thaw in Pittsburgh a few weeks ago.

The marriage took place at the home of Rev. J. Edward Snyder in Ellicott City. Mrs. Thaw gave the name of Florence Nesbit and said she was 31 years old. Clifford gave the same age. The witnesses were Edgar Goodman of Baltimore and Van Ness Harwood of New York.

Melville Ellis and Irene Bordoni have been routed for an Orpheum tour by M. S. Bentham. They will open in San Francisco on July 2, and their tour will carry them to Nov 22, when they will close in New Orleans.

Nat Wills and Charles T. Aldrich close with the Hippodrome production to-night (June 3). They are offered for vaudeville by M. S. Bentham in separate acts, of course—beginning Monday.

Jack Gardner is returning to vaudeville. He will be at the Bushwick next week, with Keith's in Boston to follow.

After a prosperous season Edgar Allan Woolf has invested in a new Oldsmobile. Edward S. Keller, the booking agent, not to be outdone, has purchased a Chandler.

Douglas J. Wood and Mildred Post were married in Baltimore on May 25. Mr. Wood was appearing at the Maryland Theater in Baltimore last week.

Miss Post is an adopted daughter of Guy Bates Post. She has never been on the stage. Her mother, known professionally as Jane Payton, was divorced from Mr. Post a number of years ago. She has since married Samuel Hopkins Adams, the writer. Guy Bates Post recently married Adele Ritchie. Miss Post was educated in a convent in Baltimore.

Mr. Wood is a son of Mrs. Ida Jeffreys Goodfriend, a clubwoman of New York. He is a member of the Players, America's Dramatists and McDowell Club of New York, and Cliff Dwellers of Chicago.

Fletcher Norton in Hawaii

Fletcher Norton writes from Honolulu, Hawaiian Islands, of his safe arrival there with Mrs. Norton (Maud Earl), en route to Australia for a tour of the Rickard's time.

Mr. Norton and Miss Earl return to America in October, to tour vaudeville in a new act under Frank Evan's direction.

Wellington Cross and Lois Josephine are at the Colonial this week, making their first New York appearances since the engagements of "Town Topics" at the Century and Winter Garden.

After two years retirement, Mabel McKinley has returned to vaudeville. She is touring the Loew time.

Adelaide and J. J. Hughes enacted a portion of their "Cat and Canary" pantomime dance before Judge Leonard Snitkins in Municipal Court No. 3 on May 23.

"TURNS AND MOVIES"

"Turns and Movies," and Other Tales in Verse, by Conrad Aiken. Houghton Mifflin Company, Boston and New York. The New Poetry Series, 75 Cents Net.

Mr. Aiken knows his New York. And he knows his vaudeville world—the back stage, untinselled, crowded dressing room side of it.

The early portions of his volume of new verse bear the simple names of vaudeville teams. Imaginary teams, of course, but real enough as Mr. Aiken points them—struggling, selfish, self-centered, "like a vain child." There is the Apollo Trio, the story of the star from the "legit" down on his luck and now a member of a variety singing team, "tired of grease paint, dirty clothes and lamps." There's Bain and his trained cats—pursued by the tragedy of his past life. There's the story of the Aerial Budd, whose protegé ran away with a girl of the stage, sitting alone looking over the worn satin tights of the boy.

Mr. Aiken's horizon isn't limited to the city pavements and the dusty, ill-lighted back stages. He sings of the autumn with vividness—

"Season when winds, with savage mirth,
Tear down the pale, the fevered leaves,
And cold rains drip along the eaves;
When wind and swift rain all night long
Sing Time's forlorn autumnal song;
Season when stars burn bitter clear
On naked boughs, on meadows drear,
While all earth smokes with sullen fires,
And leaves are heaped in flaming pyres!"

And then, a few moments later, he paints a seering picture of Broadway:

"To see these girls come, laughing, gay,
In Summer muslins, calicoes,
With carmined mouth and powdered nose:
Swinging their silver chatelaines,
Their reticules with silver chains,
Strutting and giggling, humming airs,
Linked arm and arm in languid pairs,
With subtlest tremor and lilt and glide
When ragtime music played inside
Some gayly lighted music-store
When some one tried a piano-score
While eyelids winked and fingers beckoned,
And smiles were met and dollars reckoned,
And fiddles quavered in cafés,
And niggers clogged in cabarets,
And in the alleys around stage-doors,
The rich Jews lounged and spat by scores,
Each waiting for his chosen queen,
His ballet-dancer, lithe chorine,
Who came with mad slang on her tongue,
And catches from her new show sung . . .
High overhead the electric signs
Wreathed and unwreathed their fiery lines,
Shedding their hard and splendid glare,
On towers, on buildings, everywhere,
And on pale faces upward turned,
Drawn white faces, passion-burned . . .
Ah, this was life, this hurrying flow,
This irresistible come-and-go!"

"Turns and Movies" is an understanding—if sordid—glimpse of one angle of the stage, told with imagination and ability. Best of all, Mr. Aiken is unlimited of vision.

The dancers had been summoned as defendants in a suit brought by the Orange Company, a firm of costumers, to recover the sale price of the cat costume used by Mr. Hughes.

Mr. Hughes maintained that the catskin had peeled and consequently he refused to pay for it. The plaintiffs alleged that nature of the dance caused the damage to the outer covering. It was to prove that there was nothing rough about their performance that the dance was performed before Judge Snitkins.

The court agreed that the costume was defective when it failed to stand the test of the dance and found judgment for the defendants, who were represented by Henry Stern and Carl Helm. The plaintiffs sued to recover $101, the balance claimed to be due on a contract. Judge Snitkins dismissed this and gave the defendants an affirmative judgment of $30.41 on their claims.

Toby Claude and William Smythe are en route to South Africa from England.

Mabel Berra is to offer a new one-act opera, written by Fred de Gresac, in the varieties.

Margaret Newton is recovering from an operation performed by Dr. Max Thorek at the American Hospital.

James B. Carson is the father of a baby girl, born on Sunday, May 21.

Walter Brower has been given an Orpheum route, opening in August.

Plans are under way to build a new vaudeville and picture theater on the property adjoining the Mystic Theater at 5108-5110 Third Avenue, in the Bay Ridge section of Brooklyn. The Mystic Theater Corporation, now controlling the Mystic, is to build the new house, and stock is now being sold. Fred C. Allgaier is manager of the corporation. The new house, to be called the New Mystic, will seat 1,500. An important feature will be a roof garden overlooking the Upper Bay of New York Harbor.

Gertrude Maitland closed her tour of the Orpheum Circuit with the playlet, "The Passion Play of Washington Square," in Kansas City on May 20.

Fred W. Peters has secured the rights to "A Marriage Proposal," now being done at the Neighborhood Playhouse, from Samuel French. Mr. Peters will offer the playlet in vaudeville.

Tucker, the violinist, is back in London after an American season.

BELLE STOREY

Prima Donna of the Original Casts of
"CHIN-CHIN" and "HIP-HIP-HOORAY"
Returns to Vaudeville for a limited engagement

(Continued from page 16.)

EMERSONS, Three: Henderson's, Coney Island, N. Y., 12-17.
EQUILLI Brothers: Roanoke, Va., 1-3.
ERNIE and Ernie: Bushwick, B'klyn.
EVANS, Charles E., Co.: Keith's, Phila.; Davis, Pittsburgh, 5-10.
FARBER Girls: Colonial, N. Y.C.
FEALY, Maude, Co.: Orph., Oakland, 5-10.
FERN, Harry, Co.: Keith's, Phila.
FISHER, Grace, Co.: Roanoke, Roanoke, Norfolk, Va., 1-3; Colonial, Norfolk, 5-7; Bijou, Richmond, 8-10.
FISHER Perkins: Mr. and Mrs.: Pantages Ogden, Utah.
FITZGERALD and Marshall: Maj., Chgo.; Temple, Detroit, 5-10; Ramona Park, Grand Rapids, 12-17.
FITZGIBBIN, Bert: Maj., Chgo., 5-10.
FLANAGAN and Edwards: Palace, N.Y.C.; Henderson's, Coney Island, N. Y., 5-10.
FLORETTE: Sohmer Park, Montreal.
FOLLIES, D'Amour: Palace, N.Y.C.
FORD and Urma: Keith's, Phila., 12-17.
FORTUNE Seekers: Sohmer Park, Montreal, 5-10.
FORTY Winks: Orph., 'Frisco, 5-10.
FOUR Husbands: Princess, Nashville, 1-3; Lyric, Birmingham, 15-17.
FRANCIS, Adeline: Bushwick, B'klyn.
FRANCIS and Kennedy: Forrest Park, St. Louis, 5-10.
GALLAGHER and Martin: Royal, N.Y.C.
GARCINETTI Brothers: Fountaine Ferry Park, Louisville, 5-10.
GARDNER, Jack: Bushwick, B'klyn, 5-10; Keith's, Boston, 12-17.
GAUDSMIDTS: Bushwick, B'klyn, 5-10.
GAXTON, William, Co.: Maj., Chgo.; Temple, Detroit, 5-10.
GEORGE P.: Alhambra, N. Y.C., 5-10.
GILLETTE, Lucy: New Brighton, Brighton Beach, N. Y., 12-17.
GIRL From Milwaukee: Orph., Chattanooga, 1-3.
GLADIATORS: Maj., Milwaukee.
GOMEZ Trio: Orph., 'Frisco, 28-June 10.
GORDON and Rica: Temple, Detroit; Maj., Chgo., 5-10; Ramona Park, Grand Rapids, 12-17.
GOULD, Veneta: Bushwick, B'klyn, 5-10.
GRANT, Alf: Orph., Chattanooga, 1-3.
GRAY Bee Ho Co.: Keith's, Phila.; Alhambra, N.Y.C., 5-10.
GREEN Harry, Co.: Temple, Detroit; Shea's, Buffalo, 5-10.
GRUBER'S Animals: Temple, Detroit, 12-17.
GUERRO and Carmen: Temple, Detroit, 12-17.
HALL, Laura Nelson Co.: Palace, N.Y.C.
HALLEN and Fuller: Bushwick, B'klyn.
HAMILTON and Barnes: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 5-10.
HAYDN, Borden and Haydn: Forsythe, Atlanta; New Brighton, Brighton Beach, N. Y., 12-17.
HERBERT, Hugh, Co.: Colonial, N.Y.C.
HERMAN and Shirley: Keith's, Boston, 5-10.
HOFF, Vanda: New Brighton, Brighton Beach, N. Y.
HOLMAN, Harry, Co.: Royal, N.Y.C., 5-10.
HONEY Boy Minstrels: New Brighton, Brighton Beach, N. Y.; Keith's, Phila., 5-10.
HOOPER and Herbert: Orph., B'klyn.
HOWARD, Joseph, Co.: Temple, Detroit.
HYMER, John B., Co.: Temple, Hamilton, Can., 5-10.
IMPERIAL Troupe: Sohmer Park, Montreal, 12-17.
JARDON, Dorothy: Maj., Chgo.
JEROME and Carson: Ramona Park, Grand Rapids.
JORDAN Girls: Alhambra, N. Y.C.
JUNIOR Follies: Forsyth, Atlanta; Orph., Chattanooga, 5-10; Princess, Nashville, 12-17.
KELLY and Wilder: Keith's, Wash.
KERR and Burton: Colonial, N.Y.C.
KERR and Weston: Keith's, Wash.
KING, Mazie: Davis, Pittsburgh, 12-17.
KINT and Harvey: Alhambra, N.Y.C., 5-10.
KIRK and Fogarty: Henderson's, Coney Island, N. Y., 12-17.
KIRKSMITH Sisters, Six: Ramona Park, Grand Rapids.
KITAMURA Japs: Temple, Detroit.
KRAMER and Morton: New Brighton, Brighton Beach, N. Y., 5-10.
LA GRACIOSA: Ramona Park, Grand Rapids, 12-17.
LA RUE, Grace: Orph., Denver.
LAURE and Bronson: Orph., Oakland; Orph. Los Angeles, 5-10.
LEIPZIG: Forrest Park, St. Louis, 5-10.
LEON Sisters: New Brighton, Brighton Beach, N. Y.
LEON, Daisy, Co.: Forsythe, Atlanta.
LEON, Great: New Brighton, Brighton Beach N. Y., 5-10.
LEWIS, Henry: Ramona Park, Grand Rapids, 5-10.
LIEBERT, Sam: Bushwick, B'klyn, 5-10.
LITTLE Stranger: Keith's, Boston; Keith's, Wash., 12-17.
LITTLE Wives, Six: Lyric, Birmingham; Forsythe, Atlanta, 5-10; Orph., Chattanooga, 12-17.
LONG Tack Sam Co.: Henderson's, Coney Island, N. Y., 5-10; Keith's, Boston, 12-17.
LUNETTE Sisters: Ramona Park, Grand Rapids.
LYDELL and Higgins: Maj., Chgo.
MACFARLANE, George: Orph., Denver.
MACK, Willard, Co.: New Brighton, Brighton Beach, N. Y.
MARTIN and Scofield: Bushwick, B'klyn.
MASON and Murray: Orph., Denver.
MAYHEW and Taylor: Orph., Los Angeles; Maj., Chgo., 5-10; Temple, Detroit, 12-17.
MAYOS, Flying: Temple, Detroit, 5-10.
McCULLOUGH, Carl: Alhambra, N.Y.C.
McCORMACK and Wallace: Lyric, Birmingham, 5-7; Princess, Nashville, 8-10; Orph., Chattanooga, 12-17.
McDEVITT, Kelly and Lucy: Bijou, Richmond, 1-3.
McINTYRE and Heath: Alhambra, N.Y.C.
McKay and Ardine: Keith's, Boston.
MEDLIN, Watts and Towne: Fountaine Ferry Park, Louisville, 5-10.
MELVILLE, Mary: Keith's, Boston, 5-10.
METROPOLITAN Dancing Girls: Temple, Detroit.
MEYAKOS: New Brighton, Brighton Beach, N. Y., 12-17.
MIGNON: Royal, N.Y.C., 12-17.
MILES, Homer, Co.: Orph., Los Angeles, 28-June 10.
MILO: Orph, B'klyn, 5-10; New Brighton, Brighton Beach, N. Y., 5-10.
MILTON and De Long Sisters: Henderson's, Coney Island, N. Y.
MONDE and Salle: Colonial, Norfolk, 1-3; Bijou, Richmond, 4-6.
MONTGOMERY, Marshall: Palace, N.Y.C.; Henderson's, Coney Island, N.Y., 12-17.
MORTENSEN, Modesta: Forrest Park, St. Louis.
MORTON and Moore: Bushwick, B'klyn.
MORTON, Ed.: Fountaine Ferry Park, Louisville; Maj., Chgo., 5-10; Temple, Detroit, 12-17.
MOSCONI Brothers: Keith's, Phila.; Davis, Pittsburgh, 5-10; New Brighton, Brighton Beach, N. Y., 12-17.
MULLANE, Frank: Bushwick, B'klyn.
MULLEN and Coogan: Keith's, Wash., 5-10.
MULLEN and Rodgers: Royal, N.Y.C.
NASH Florence, Co.: Orph., B'klyn; Royal, N.Y.C., 12-17.
NATALIE and Ferrari: Maj., Chgo.
NAVASSAR Girls, Sixteen: Keith's, Phila., 12-17.
NEARY and Miller: Victoria, Charleston, 7-10.
NEHER and Kapelle: Fountaine Ferry Park, Louisville.
NELSON, Nicholas, Troupe: New Brighton, Brighton Beach, 7-10.
NEWSOMES, Four: Shea's, Buffalo, 12-17.
NICHOLS, Nellie V.: Colonial, N.Y.C.; New Brighton, Brighton Beach, N. Y., 5-10.
NONETTE: Orph., B'klyn; Alhambra, N.Y.C., 5-10; Bushwick, B'klyn, 12-17.
NORDSTROM, Frances, Co.: Ramona Park, Grand Rapids, 5-10.
NORTHLANE and Ward: Keith's, Wash.
NORVELLES: Keith's, Phila.
ODIVA: Maj., Milwaukee.
OHRMANN, Chilson, Mme.: Maj., Milwaukee; Maj., Chgo., 5-10.
OLCOTT, Charles: Maj., Milwaukee.
OLIVE, Millie: Forrest Park, St. Louis.
O'NEIL and Lyton: Forsythe, Atlanta, 5-10.
ORANGE Packers: Keith's, Wash.
OVERTONES: Orph., Oakland.
PADDEN, Sarah, Co.: Bushwick, B'klyn, 12-17.
PALMER, Gaston: Keith's, Wash.
PARRISH and Peru: Keith's, Wash., 5-10.
PASSION Play of Washington Square: Keith's, Wash.
PATTERSON, Burdella, Colonial, N.Y.C.; Bushwick, B'klyn, 5-10.
PAUL, Le Van and Dobbs: Orph, Chattanooga, 1-3.
PAYNE and Niemeyer: New Brighton, Brighton Beach, N. Y.; Henderson's, Coney Island, N. Y., 5-10.
PHILLIPS, Norman, Mr. and Mrs.: Keith's, Phila., 6-10.
PILCER and Douglass: Ramona Park, Grand Rapids; Temple, Detroit 5-10.
PLANTATION Days: Prospect, B'klyn, 1-3; Royal N.Y.C., 5-10.
PONZELLO Sisters: Prospect, B'klyn, 1-3; Royal, N.Y.C., 5-10.
POWELL, Catherine: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis 5-10.
PRIMROSE, Four: Keith's, Wash., 5-10.
QUIROGA: Orph., Los Angeles, 28-June 10.
READINGS, Four: Maj, Chgo.
REDFORD and Winchester: Sohmer Park, Montreal.
RED Heads: Norfolk, 1-3; Keith's, Boston, 5-10.
REXOS: Roanoke, Roanoke, Va., 1-3; Colonial, Norfolk, 5-7; Bijou, Richmond, 8-10.
RIGGS and Witchie: Henderson's, Coney Island, N. Y., 12-17.
RIVER of Souls: Orph., 'Frisco, 28-June 10.
ROCHESTER, Claire: Temple, Detroit.
ROCHEZ'S Monks: Sohmer Park, Montreal.
ROESNER, George: New Brighton, Brighton Beach, N. Y.
ROSHANARA Co.: Palace, N. Y.C.
ROY, Arthur: Bijou, Richmond, 1-3.
RYAN and Lee: Bushwick, B'klyn.
SABINA, Vera, Co.: Royal, N.Y.C.

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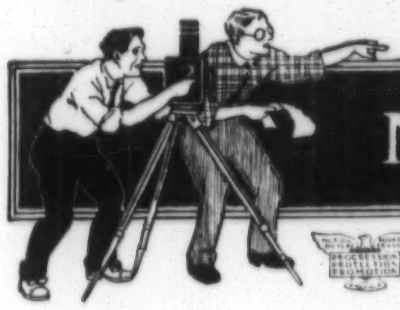
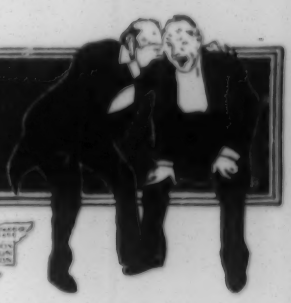
SAVOY and Brennan: Henderson's, Coney Island, N. Y., 5-10.
SCHEFF, Fritzi: Orph., Los Angeles, 28-June 10.
SCOTCH Lads and Lassies: Bijou, Savannah, 1-3; Colonial, Norfolk, 5-7; Bijou, Richmond, 8-10.
SELBINI and Grovini: Schmer Park, Montreal.
SHATTUCK and Golden: Keith's, Phila., 5-10.
SHAYNE Al.: Maj., Milwaukee.
SHONE, Hermine, Co.: Keith's, Boston, 5-10.
SIDNEY and Townley: Keith's, Phila., 5-10.
SIMAR'S Arabs: Davis, Pittsburgh, 12-17.
SIMMS, Willard, Co.: Orph., Denver.
SMALLEY, Ralph: Keith's, Boston, 5-10.
SMITH and Austin: Henderson's, Coney Island, N. Y.
SONG and Dance Review: Temple, Hamilton, Can., 12-17.
SOUTHERN Porch Party: Dominion, Ottawa.
STANLEY Stan Trio: Prospect, B'klyn, 4-6.
STATUES, Five: Orph., 'Frisco, 28-June 10.
STORY, Belle: Keith's, Wash.; Keith's, Phila., 12-17.
SVENGALI: Orph., 'Frisco, 28-June 10.
SWIFT, Thomas, Co.: Forrest Park, St. Louis, 5-10.
SYLPHIDE Sisters: Alhambra, N.Y.C.
TANGO Shoes: Keith's, Wash.
TEMPEST and Sunshine: Colonial, N.Y.C., 5-10; Keith's, Wash., 12-17.
THIESSEN'S Dogs: Henderson's, Coney Island, N. Y., 5-10.
TICKETS, Please: Princess, Nashville; Lyric, Birmingham 5-10; Forsythe, Atlanta, 12-17.
TOMBOYS, Two: Orph., Denver.
TOYE, Dorothy: Orph., Oakland; Orph., Los Angeles, 5-10.
TRAVERS, Noel, Co.: Keith's, Boston, 12-17.
TREVITT'S Military Dogs: Colonial, Norfolk, 1-3.
TROVATO: Orph., London, Can., 5-10.
VALENTINE and Bell: Fountaine Ferry Park, Louisville, 5-10.
VALMONT, Lucy, Co.: Orph., B'klyn.
VAN BERGEN, Martin: Royal, N.Y.C., 12-17.
VAN and Schenck: Orph., B'klyn, 5-10.
VANDERBILT and Moore: Maj., Chgo., 5-10.
VELDE Troupe: Forsythe, Atlanta.
VERNON and Stanley: Casino, Schenectady, N. Y.—indef.
WAKEFIELD, W. H.: Fountaine Ferry Park, Louisville.
WALTER, Wilmer, Co.: Keith's, Wash., 5-10.
WARREN and Templeton: Alhambra, N.Y.C.
WATSON Sisters: Orph., Los Angeles, 5-10.
WELCH, Ben: Keith's, Wash.; Keith's, Phila., 5-10.
WESTON, Willie: Bushwick, B'klyn, 5-10; Davis, Pittsburgh, 12-17.
WHAT Happened to Ruth: Keith's, Phila., 12-17.
WHEELER, Albert: Keith's, Boston.
WHEATON and Carroll: Henderson's, Coney Island, N. Y., 12-17.
WHEELER, Albert: Keith's, Boston.
WHEELER Bert and Betty: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 5-10.
WHIFFEN, Thomas, Mrs.: Orph., B'klyn.
WHIPPLE-Huston Co.: Keith's, Phila., 12-17.
WHITE and Clayton: Colonial, N.Y.C., 5-10.
WHITE, Caroline: Keith's, Phila.
WILDE, Mr. and Mrs.: New Brighton, Brighton Beach, N. Y.
WILLIAMS Elsie Co.: Alhambra, N.Y.C.; Colonial, N.Y.C., 5-10.
WILLING, Bentley and Willing: Orph., 'Frisco; Orph., Oakland, 5-10.
WILSON, Jack, Co.: Keith's, Boston; Alhambra, N.Y.C., 5-10; Keith's, Phila., 12-17.
WILSON Lew: Colonial, N. Y.C.
WOOD, Britt: Royal, N.Y.C., 5-10.
WRIGHT and Dietrich: Keith's, Boston.
YOUNG and April: Bushwick, B'klyn; Keith's, Wash., 5-10.

California Studio Series—July 1st Issue—The American Studios



MOTION PICTURES



WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

HITCHING PEGASUS TO A HACK

THE tendency toward standardizing, unionizing and efficiency-izing everything in the field of economics and even the near-arts is finally encroaching upon the literary section of the screen and causing great consternation.

At a meeting of the Author's League of America held at the City Club recently the question of affiliation with the American Federation of Labor was discussed. A decision was reached whereby a referendum vote of the 1,300 members will be taken next October as to whether or not they will join the ranks of the horny-handed sons of toil.

Scenario writers are especially interested in the scheme which proposes to obtain for them uniform contracts from publishers and buyers of plays and photoplays. The committee went on record as declaring that there should be a fixed system of royalties for writers of motion picture scripts.

There were dissenting voices, of course. The constant preachment of "art for art's sake" has had due effect upon some of the younger and impressionable composers of screen features, and these feared lest the introduction of unionism might tinge with vulgar commercialism the hitherto unpolluted atmosphere of filmland. Supposing, for instance, that after gathering the scenario writers into the labor fold, Mr. GOMPERS should call upon them to unite with the Hod Carrier's Union in a protest parade on Fifth Avenue directed against plutocratic employers in general! Would not such a hideous complication result in a loss of social prestige from which the film authors could scarcely hope to recover? And what, after all, are mere prices compared with the asthetic value of being select?

Such were the whispers overheard in the intervals between the fervid declarations of the more sternly practical element who brazenly asserted that the garnering of the shekels was the main object of existence. The latter uncouth souls seemed to be in the majority, however, and the murmurs of the art apostles were lost in the sordid shuffle.

On one point the minority is firmly resolved. Come what may, they will never, never consent to the employment of militant methods in case of a strike. Except in the producing of "red-blood" scenarios, they regard slugging their fellow creatures as an utterly abhorrent thing. If asked to perform violent picket duty, the labor union need not look to them for recruits. There must be a line drawn somewhere, although the protestants agree that certain scenario editors, with a penchant for overloading waste-paper baskets with film MS., are sadly in need of drastic treatment. This admission suggets that a compromise between the worshipers of the golden calf and the art enthusiasts may be reached before the date set for a final decision comes around.

The one pertinent fact which foredooms the success of this scheme is the fact that never in history have the rule-of-thumb regulators been able to standardize ideas, attach a meter to inspiration or subjugate true genius to a time-clock. Harness Pegasus and you produce only a hack horse—and the screen witnesses that there are enough of these hitched to the reels already!

WILLIAM GILLETTE AS "SHERLOCK HOLMES" (ESSANAY).

COMEDIAN AT A BARGAIN

Tom Moore, one of the stars of the new Arrow-Pathe's Who's Guilty?" series, has had many weird requests from people he knew and from strangers. He has received thousands of letters from admiring picture patrons in the five years he has devoted to the screen. But he insists that the one which follows is, without doubt, the strangest in his large collection of freak requests.

DEER MIST. MOOR: As I told you in Tuxedo I want to be a movie star. I can make faces like anything, and even the cows laff at me. I ain't pertickler about the salry because I am a Pole, and don't need as much to eat as people who are used to it. I no I am funny because I laff at myself in the loocking glass when I make faces at myself. If I can do that other people aught to. I would ask at least five doll. a week to start. Hoping you are the same, I am,

Your admiring friend

STANISLAUS JACOUBIACK.

THE LAW OF THE FILMS

LIKE the law of copyright, the jurisprudence of the photoplay is largely a matter of theory until decisions of the courts, brought for the purpose of determining contracts, serve to illuminate the basic law of filmland. For a long time the question of what rights a player possessed over his counterfeit presentment upon the screen was a mooted one. FALK first established the precedent of the photographer getting credit on reproductions of copyrighted photographs, but subsequently the courts favored the prior personal rights of the subject to control the destiny and disposal of his own likeness. Later, when photoplayers exploited the personalities, as well as characterizations, upon the screen, the similarity to impersonations upon the dramatic stage became the precedent, and CHARLES CHAPLIN was the first prominent screen actor to question the right of the producer to do as he saw fit with the finished picture. Claiming that "CHARLIE CHAPLIN'S Burlesque on Carmen," while exploiting his name and personality, was originally made in two reels, and through being increased to four reels tended to injure his reputation as a comedian, he sued to enjoin the Essanay Company.

President SPOOR retorted that the entire 1,600 feet of film taken for the picture belonged to Essanay, and that under CHAPLIN'S contract the company could use it to the best advantage without consulting the comedian.

Apparently the decision of Justice HOTCHKISS, of the Supreme Court of New York, leaves the comedian in the status of Peter Schlemil, "The Man Without a Shadow." Incidentally, the decision is so important that, whether or not Mr. CHAPLIN brought the suit for advertising purposes, it establishes an important precedent in the jurisprudence of motion pictures, and is worthy of being quoted in full.

In the opinion denying CHAPLIN'S motion for injunction, which was argued originally on May 12, Justice HOTCHKISS said:

> Notwithstanding the earnest argument of counsel for the plaintiff, I think this motion should be denied—principally for the following reasons:
>
> First: Plaintiff's right under paragraph three of the contract of December, 1914 (assuming such contract to have remained in force unaltered) to enjoin the production because he had not approved of the play is doubtful.
>
> Second: The play itself is undoubtedly the property of the Essanay Film Manufacturing Company, by which company plaintiff was employed, and the circumstances of plaintiff's services in connection with the creation of the play distinguishes the case from those cases which have applied the principle of an author's exclusive right of literary property.
>
> Third: The facts do not justify a claim that the association of plaintiff's name with the play, as produced, amounts to a fraud upon the public. A fair construction of the advertisements of the play, is not that plaintiff is the author or producer, but that he is the star or principal actor.
>
> Fourth: It is not claimed that so far as he is pictured in the play his part is garbled or distorted. Whatever of him is shown is a truthful representation. Whether plaintiff's contract rights reserved to him rather than to his employer the sole privilege of determining what of his pictures shall be incorporated into the play produced, is at least doubtful.
>
> Fifth: Whether plaintiff will suffer any damage from the production is problematical, while an injunction is certain to work loss for defendants.

This opinion, it would seem, decisively disposes of CHAPLIN'S contest against his former employers; but it does not absolve him from further sessions with courts. As a result of the suit brought by WILLIAM M. SEABURY, attorney for the Essanay Company in Los Angeles, he will have to answer to an action to recover $500,000 damages brought by the Essanay Company.

In order that legal activity could not be centered formally on his opponents' side, Mr. CHAPLIN later filed an amended complaint, in which he sought damages from the Essanay and the V-L-S-E to the extent of $100,000.

"The possibility of such a counter-play being successful, however, is decidedly remote, especially in view of the opinion of Justice HOTCHKISS, who declares that the question of any damages is problematical.

UNIVERSAL EXEUNT OMNES

President Laemmle Says Pictures Can Be Made Cheaper in California

With a view to curtailing overhead charges, the Universal Film Manufacturing Company has made arrangements to send practically all of its Eastern companies to Universal City. Two of the stock companies from Fort Lee are now in California, and within three weeks it is believed that with the exception of one or two every director and his company will be in the West. This matter of concentration of production interests is one that the Universal has been aiming at ever since its organization, and the recent upward trend of production cost has made it necessary to eliminate all waste.

In a formal announcement President Carl Laemmle gives the reasons for the changes. "The facilities at Universal City enable pictures to be made at practically one-third the cost of those produced in the Eastern studio, and with the exception of stories with a New York locale there are few pictures that cannot be produced at Universal City." Pictures with New York settings will still be produced here, but all other productions will be made at Universal City.

"When the concentration is entirely accomplished thousands of dollars that have been wasted in overhead expense will be utilized to the advantage of the pictures themselves. Thirty-five companies will then be working at one place with only one overhead charge for all."

The concentration of producing companies brings the total population of Universal City up to two thousand. Manager Julius Stern, of the Eastern studio, will hereafter give all his time to his own manufacturing company.

The transfer of companies from the Eastern studio to the Western is being directed by Mr. Stern and H. O. Davis, general manager of Universal City, who is now in New York. The best known of the Universal Eastern players affected by the concentration policy are Violet Mersereau, Mary Fuller, Jane Gail, Edna Hunter, Edith Roberts, Irene Hunt, Dorothy Phillips, King Baggot, Ben Wilson, Hobart Henley, William Garwood, Harry Benham, Paul Panzer, Matt Moore, and Sidney Bracy.

The majority of these have never worked on the Coast before. Dorothy Phillips is already working there, having left with the first Eastern director to be transferred, Stuart Paton. The directors who will be shifted are Francis J. Grandon, William Bailey, Robert Hill, Al. Hale, Lee Kohlmar, George Ridgewell, Garwood, Baggot, Moore, and Wilson. Other important Universalites caught in the shift are Tony Gaudio, head cameraman; Alfred Karpen, title editor; Jack Voshell, technical director; Tom O'Neil, head property man, and Sig. Neufield, head cutter.

JERSEY FILM JOTTINGS

NEWARK, N. J. (*Special*).—Vice-Chancellor Howell, of Essex County, recently issued an order restraining Chief of Police Long from interfering with the Mutual photoplay, "Damaged Goods." The film was being shown at the Orpheum Theater, 383 Washington Street, Newark.

The restraining order was issued in advance of the presentation of the picture, because Chief Long had threatened Mr. Emanuel A. Schiller, of Bayonne, with arrest if he attempted to exhibit the production in Newark. Mr. Schiller is in charge of the presentation here.

In granting the order, the Vice-Chancellor went so far as to declare that the police have no authority to act as censors. The police can only bring charges against the exhibitor after he has shown an objectionable picture, and then the police must bring the alleged objectionable picture and all evidence to the Grand Jury. This is the second time that a restraining order has been issued in advance. The only other instance being in the case of the "Birth of a Nation," shown at the Newark Theater last year.

HOME-MADE FILMS FOR OMAHA

OMAHA, NEB. (*Special*).—The Omaha *World-Herald* recently conducted a movie contest in which Pauline Elsasser and Helen McMahon, of Omaha, won. These girls are playing the leading feminine roles in "The Young Man's County," which is being produced by the *World-Herald*. The scenes are taken in Omaha and on the State University grounds at Lincoln. Bill Bittner, of the King Stock company, is directing the work, and other members of the cast are also from the King. These include Richmond Roy, W. Edward Steinel, Ralphy Moody, Robert Grandi, W. T. Warren, "Sport" North, and Roy Hilliard. The object of the picture is to advertise Omaha.

WORCESTER CRIES FOR PEACE

WORCESTER, MASS. (*Special*).—So great has been the demand for seats to "The Battle Cry of Peace," at the Worcester Theater, that Manager Frank D. Shea held the film over for a second week. The season at this house, which has been partly successful and partly otherwise, close May 27.

At the Plaza, John J. Splain, lecturer, presented "There Ain't No Such Thing," a prohibition playlet with feature pictures.

The New Park had Mabel Taliaferro in "The Snowbird" and Douglas Fairbanks in "The Good Bad Man."

The Pleasant played Mary Pickford in "The Eternal Grind," Mae Murray in "Sweet Kitty Bellairs," and other pictures.

FRANK HANSON ORDWAY.

THE GREATER VITAGRAPH

Reorganization of Forces in Its Campaign for Bigger and Better Features

Coincident with the announcement of large financial consolidation affecting the motion picture industry and creating the Greater Vitagraph Company of America, reorganization and arrangements are just completed at the Brooklyn studios of the company for a campaign for better pictures.

In concurrence with this idea, all directors for the Vitagraph Company will hereafter be under the personal direction of Commodore J. Stuart Blackton. Formerly the Vitagraph directors were divided between Commodore J. Stuart Blackton and Mr. Albert E. Smith.

The entire technical direction of all the studios will be in charge of Charles Chapman. In order to accommodate the increase in the number of players who will hereafter be under the Vitagraph banner and the consequent increase in the number of Vitagraph productions, there will be hereafter a regular day and night shift of studio hands which will necessitate the hiring of twenty men, in addition to those already employed, handling scenery and lights in the present studios.

The manuscript department will be under the complete supervision of Colonel Jasper Ewing Brady, and all manuscripts for use in Vitagraph scenarios will be chosen by Colonel Brady, in consultation with the producers.

Hereafter Commodore J. Stuart Blackton will be in complete charge of the direction of all productions, and Mr. Albert Smith will devote his entire time to the direction of the financial and business interests of the Vitagraph Company of America.

SHE LOOKS LIKE HAZEL

Marguerite Skirvin Featured with Lionel Barrymore in "The Quitter"

Marguerite Skirvin, the popular young stock star, has been engaged for the leading female role in "The Quitter," a five-part Metro-Rolfe wonder play in which Lionel Barrymore is starred. Miss Skirvin has the role of a western girl, which is entirely to her liking, as she hails from Oklahoma. There, as a young girl, she learned to ride wild horses, swim treacherous streams, and do other things she is called upon to do in "The Quitter" before the camera.

After attending school in Oklahoma City, she was sent to Mrs. Gardiner's private school in New York, then to the National Park Seminary in Washington, and completed her education with Mme. Collot's finishing school in Paris. Miss Skirvin has had considerable experience in stock, playing with Poli and Keith in Hartford, Providence and Syracuse.

The first theatrical engagement Miss Skirvin had was with Henry W. Savage in "Excuse Me." She created the leading role in "Rolling Stones." She also appeared with Julian Eltinge in "The Fascinating Widow."

Miss Skirvin has also had wide experience in motion pictures, and appeared in leading roles in "Aristocracy," with Tyrone Power, "The Port of Missing Men," with Arnold Daly, "A Parisian Romance," with H. Cooper Cliffe, and in "The Passers-By," with the World Film Company. Miss Skirvin has often been mistaken for Hazel Dawn, in pictures and in private life. But Miss Skirvin is *sui generis*.

TO DIRECT FOR SOTHERN

The Vitagraph Especially Engages Frederick Thomson the Famous Director

Frederick Thomson is leaving the Famous Players to undertake the direction of E. H. Sothern in pictures for the Vitagraph Company. Mr. Thomson started his production work on the legitimate stage with Sothern and Marlowe, and, after terms with Belasco and Brady, he succumbed to the lure of the screen and started as a director for the Vitagraph Company. He afterward worked for the World, Lasky, Fox and Universal companies prior to connecting with the Famous Players. He has directed such notable productions as "The Sign of the Cross" and "The Christian."

E. H. Sothern, who is now playing at the Shubert Theater, New York, in Justin Huntley McCarthy's play of the period of Louis XI., "If I Were King," will begin his photo dramatic career at the Brooklyn studios of the Vitagraph Company of America on the first of June. Mr. Sothern comes to the motion picture camera with perhaps the most enviable theatrical record of any American actor now playing on the boards.

The Vitagraph studio will be Mr. Sothern's novitiate in the movies as the first motion picture camera he has ever looked into will be that of the Vitagraph cameraman.

Mr. Sothern came to the studios some days ago, was shown through the great establishment at Brooklyn and expressed himself as being amazed at the artistry and efficiency which he found in the production departments.

The chief motive which actuated Mr. Sothern to appear before the camera at this time was the fact that the film will be, in his case as it is in the case of all great actors, the only way in which he can leave his genius behind him for the enjoyment and admiration of posterity.

KATHLYN WILLIAMS AND WINNIFRED GREENWOOD AS "THE TWO ORPHANS."
(Selig.)

WANT "EXTRAS" WHO CAN SWIM

Not only may the ability to swim be the means of saving one's life, but it may also be the means of increasing one's earning capacity. This was discovered by the extra people who worked in the sea scene in Gaumont's "Armadale." In this photoplay the passengers and crew of the doomed vessel leaped from it into the sea to escape the flames. The extras who ran up and down the deck wringing their hands received four dollars. Those who jumped from the ship, swam to a raft, and climbed out wringing their clothes, received five dollars. Miss Gertrude McCoy, the star, and Earl O. Schenck, her leading man and rescuer, did not receive extra compensation for their baths, since their contracts called for the performance of such feats.

"LONESOME" IN NAME ONLY

"Counting our 'fat boy,' Dee Lampton as six, we have forty-nine actors on our salary list," said E. Roach, president and director general of the Rolin Film company, making one-reel comedies for Pathe. The 'Lonesome' part of the 'Lonesome Luke' title sported by our chief comedian, Harold Lloyd, has nothing whatever to do with his lack of associates. But the English language will have to become richer if any word will describe more accurately the delectable, hurt-puppy dog expression of Harold Lloyd than 'lonesome.'

ROTHAPFEL'S FRIARS MARCH

A feature of the housewarming at the Friars new club-house lately was the first rendition of the Friars March, a new composition by S. L. Rothapfel, written in honor of the organization. It was played by the Rialto Theater orchestra, under the direction of Hugo Riesenfeld, the services of the orchestra having been donated by Mr. Rothapfel for the occasion.

A CORRECTION

The Vitagraph Company states that through an error F. W. Hiller was given credit on the film for the authorship of Vitagraph's three-part Broadway Star Feature, "The Accusing Voice," which was released on Saturday, May 13. In reality the story comes from the pen of Ross D. Whytock, who has written many other Vitagraph successes.

BRADY REFORMS THE WORLD

Among the noted stars and photoplayers now aligned under the management of William A. Brady and working in one or more productions for that concern are: Robert Warwick, Alice Brady, Holbrook Blinn, Ethel Clayton, Carlyle Blackwell, House Peters, Gail Kane, Kitty Gordon, E. K. Lincoln, Muriel Ostriche, Mollie King, Alec Frances, Johnny Hines, June Elvidge, Frances Nelson, Doris Kenyon, and Nellie King, and among the important pictures to be seen during the Summer months are: "Friday, the 13th"; "Mimi," "Molly o' Pigtail Alley," "The Velvet Paw," "The Other Sister," "Mary, Mary, Quite Contrary," "Reparation," "The Weakness of Man," and "A Woman's Way."

The reduction of World films to one a week from double that number, has given Mr. Brady, a formidable working array, with the result that he hopes to increase the standard of productions at least 25 per cent., which could very easily be done to advantage.

COURT IN A PICTURE THEATER

SAN FRANCISCO (*Special*).—Judge Shortall proposed to hold Court in a moving picture house, known as Fairyland with a jury for seven hours to view pictures involved in litigation by The World Film Company against Turner & Dahnken, owners of the Tivoli Picture House. The Tivoli is being sued on a contract, the claim being that the Tivoli refused to run the pictures. The defense is that the pictures were not up to the standard. The films to be shown are "The Boss," "Butterfly," "The Man Who Found Himself," "M'Liss," "The Fairy and the Waif."

A. T. BARNETT.

VALENTINE GRANT'S COLLEEN DOLL

When the committee from the Allies Bazaar asked her to aid their cause, Valentine Grant had a large doll designed and then made for it an exact duplicate of her own Irish costume. She knitted some heavy woolen stockings, made a little Irish shawl, blouse, petticoat, up-turned skirt and then got a shoemaker to make her a tiny pair of Irish brogans. Sidney Olcott, widely known as a director of motion pictures, and who has spent many years filming pictures in Ireland, made a small peat basket to hang on the doll's back.

INCE ENTERTAINS FOURTH ESTATE

Some three or four dozen representatives from various periodicals and newspapers journeyed to Bay Shore, Long Island, May 25, as guests of Mr. Ralph W. Ince, director general of the Vitagraph studio there. Bay Shore, which is forty-five miles from New York, was reached by two sight-seeing autos chartered for the purpose. At the studios the guests were greeted by Mr. Ince and ushered into the main studio, where an excellent luncheon was served. During the course of the meal Mr. Ince went from table to table and was introduced to each individual by his representative, Louis J. Beck. Songs were rendered and after the demi tasse was served, a screen was erected and "The Destroyers," a new five-reel Vitagraph-Ince picture, was shown, with Miss Lucile Lee Stewart in the principal role. Mr. Ince then took his guests through the building, explaining personally the "whys and wherefors" of each interesting object. At five-fifty the machines drew up to the door and everyone assumed his seat. Mr. Ince accompanied the guests as far as his home, a beautiful stucco house of the California type of architecture, surrounded by sweeping lawns, where he bade them adieu to an enthusiastic response from the visitors.

Those present at the luncheon were Ralph W. Ince, Lucile Lee Stewart, Huntly Gordon, Frank Currier, Dorothy Long, J. A. Harpet, New York *Untiest*; George H. Fickhardt, "*Wid's*" *Magazine*; Frederick F. Schrader, Jr., DRAMATIC MIRROR; Irving J. Long, Bay Shore *Journal*; A. F. Sasseen, *Courier Des Etats-Unis*; Mort M. Berger, Associated Art Studios; George P. Johansen, Swedish *North Star*; Harold Vaage, Norwegian News; Stephen Nelson Lingard, North American Press Association; Yan Phon Lee, Chinese *Reform News* and *Dun Hai Weekly*; Ivan Opffer, Danish *Nordlyset*; Randolph C. Lewis, National Press Service, Inc., John S. Robertson, Josephine Lovet, Shirley Moore, Lynde Denig, *Motion Picture World*; Adams Hull Shirk, *Morning Telegraph*; Charles R. Condon, *Motography*; Jim Mulligan, *Billboard*; Peter Milne, *Motion Picture News*; Arthur W. Mateskelt, *Staats-Zeitung*; Dr. Max M. Simon, New York *German Herald*; Frank L. Frugoni, Italian *Bulletin*; Andrew Dowling, R. S. Ament, New York *World*; E. R. Allen, Y. K. Penny, Brooklyn *Daily Eagle*; E. J. Mantagne, scenario editor, Frank Romaine, Edward Brown, *Evening World*; Stanley Olmstead, *Evening Mail*, and Ed Brewster, *Motion Picture Magazine*.

START A CONSCIENCE FUND

Ann Pennington, the Ziegfeld "Follies" star, who is soon to make her motion picture debut with the Famous Players on the Paramount Programme, was right in her element the other day when a huge "theatre" setting was erected in the studio for her. "Susie Snowflake," her first picture, is to be a musical comedy story and some of the scenes will actually show her performing on the stage, with orchestra playing and audience applauding. Of course, this audience is paid for applauding, but as one of them remarked after the performance, "It's a shame to take the money—we ought to have paid admission."

PULLED A REAL RESCUE

PATERSON, N. J. (*Special*).—A real movie rescue was staged on the Passaic River, when William Courtney, a scenario writer, of Passaic, saved Mabel Gillespie, 10 years old, from drowning. The girl was alone in a canoe, which overturned. Courtney put out in a canoe and pulled her from the water. During the last three weeks five persons have been drowned in the Passaic River.

LENORE ULRICH.

FAREWELL LENORE ULRICH

Trade Paper Men and Friends View Her Stage Characterization and are Dined at Wallick's

Members of the various motion picture trade publications and their friends were afforded a special opportunity of viewing the talents of Lenore Ulrich as displayed on the speaking stage in "The Heart of Wetona" its last Friday night when the Oliver Morosco Photoplay company tendered her a farewell party. The occasion marked one of the closing performances of this play which terminated a big season at the Lyceum Theatre.

Following her performance in "The Heart of Wetona," the guests were invited to supper at the Hotel Wallick, where a sumptuous repast was served during the presentation of a midnight show given by the restaurant management. Upon conclusion of the show a surprise was afforded the guest of honor and her friends when a spotlight was thrown upon a beautiful oil painting of Miss Ulrich, which was placed in the honorary position on the stage. Prolonged applause greeted the big painting, not only by the members of the party, but by all in the beautiful dining room. The guests then took the entertainment into their own hands. Toy balloons imprinted: "Lenore Ulrich, Oliver Morosco Photoplay company," were distributed among all the diners present and proved the source of much merriment. Dancing was also one of the popular features of the evening—or rather, morning. A napkin containing the signatures of all present was given Miss Ulrich as a souvenir.

Miss Ulrich will prepare for her transcontinental trip to the Oliver Morosco studios immediately and will leave before the end of the week. Those present at her farewell party were: Mr. and Mrs. John Semler, Mr. and Mrs. Harold F. Rendall, Marguerite N. Seagrave, Dickson G. Watts, Mr. and Mrs. A. H. Blank, Des Moines, Mr. and Mrs. "Wid" Gunning, Estelle J. Murphy, Charles Condon, Pete Milne, C. P. Smaney, Bernard P. Fineman, Dave A. Levy, Margie Ganss, Pete Schmid, Julian M. Solomon, Jr., Irene Page Solomon, Mr. and Mrs. James Hoff, Mr. and Mrs. Jack Edwards, Wallace Thompson, Charles L. Moyer, Mr. and Mrs. Carl H. Pierce.

PHOTO PLAYS FOR CHILDREN

Paramount is well equipped as to furnishing the feature plays for performances at which only children attend. Take Mary Pickford and Marguerite Clark. Take "Cinderella," "Little Pal," "Seven Sisters," "Rags," "The Foundling," "A Girl of Yesterday," and "Molly Make-Believe," indeed the majority of the Clark and Pickford pictures are ideal plays for children to see. More and more is the demand for these children's programmes. These matinees are generally given from 10.30 to 12.30 on Saturday mornings.

With the General Federation of Women's Clubs indorsing Paramount's movement for children's matinees, it is to be taken for granted that every wideawake exhibitor will soon be featuring his Saturday forenoon children's performance.

FIFE PLAY FOR MABEL TALIAFERRO

Simultaneously with the renewal of Mabel Taliaferro's contract with Metro, Shannon Fife has been commissioned to prepare immediately an original five-reel play for the well-known star. Fife's play will be produced by Edwin Carewe. Mr. Fife is also the author of "Susie Snowflake," the first Ann Pennington photoplay.

RALPH IS RECKLESS NOW

George Ralph, whose first screen debut was in the leading part in "The Butterfly on the Wheel," will secure his release from the Paragon next month and return to England to join the colors. His contract with the Paragon is for fifty-two weeks, and in order to return to England he sacrifices several months of his engagement.

CENSORSHIP IN WASHINGTON

Minority Report of the House Education Committee Says the Hughes Bill Would Throw the Film Industry Into Politics

WASHINGTON, D. C. (*Special*).—The minority report on the Hughes bill to establish Federal control of motion pictures, as filed by four members of the House Education Committee, condemns censorship generally, and objects specifically to the fact that the proposed measure "gives a few men despotic control over an art which, at the very threshold of its development, has power to influence more than 20,000,000 people daily."

The report contends that the motion picture industry is a "fifth estate," that a proposal to censor this medium of expression is just as unwise as to censor speech or the press, that no evidence has been adduced to show that State and municipal censorship is not adequate. It is feared that a Federal censorship would mean that the industry would be used for political purposes by the party in power. The report is signed by Representative William W. Rucker, Democrat, and Representatives Caleb Powers, Edmund Platt, and Frederick W. Ballinger, Republicans, who say, in part:

"It is not proposed to censor the plays or operas produced at the high-priced theaters throughout the country, but to give five men at Washington the absolute power to determine beforehand what the great mass of the American people shall be permitted to see depicted upon the moving picture screen. Before the National Government undertakes to thus exercise the police power hitherto reserved to the States, and to regulate purely local amusements, thus stretching the implied power of the Interstate Commerce clause of the Federal Constitution to its breaking point, it is incumbent upon the proponents of such legislation to show that a widespread evil exists with which the State and local authorities are unable to cope. No real evidence has been introduced tending to show that any significant proportion of the moving picture films now exhibited in the United States is objectionable."

The report says that under the proposal to censor all pictures depicting crime or immorality, the evil side of life, "most of Shakespeare's plays and even many parts of the Scriptures would be barred."

J. A. Berst Comes Out for New Hughes Bill

J. A. Berst, vice president and general manager of Pathe, has come out flat-footed for Federal censorship of pictures. Mr. Berst strongly believes that some form of censorship is inevitable, and that the best interests of the business demands a Federal law, drawn up in accordance with the views of the manufacturers, and put through with their support. "This is the only way in which obnoxious state censorship bills can be headed off," says Mr. Berst. "The fact that the Federal government is passing on films will be a powerful argument against local censorship—the most powerful that we can have."

Mr. Berst made a careful study of the Hughes bill and sent to the Hon. Dudley M. Hughes, chairman of the House Committee on Education, a letter containing the result of his analysis and pointing out a number of objectionable features in the bill. Under date of May 19 Mr. Hughes wrote Mr. Berst to the effect that many of his suggestions had been followed in the new bill. The revised bill was carefully analyzed by Mr. Berst, who, on May 3, wrote Mr. Hughes in part as follows:

"I wish to assure you that your bill will find in our firm a very strong support. All the big concerns intend to get together and discuss this bill thoroughly, and I am very confident that a resolution will be adopted for the suport of the bill."

Mr. Hughes, recognizing Mr. Berst's great help in putting the bill upon a basis where it would merit the support of the manufacturers, wired Mr. Berst on the 24th as follows:

"Thanks for the letter of the 23d. Have I your permission to make this letter public? Wire answer."

Mr. Berst accordingly wired his consent to have his letter used.

When the new bill is carefully read, compared with the old one, and also with Mr. Berst's first letter to Mr. Hughes, the value of the Pathe executive's suggestions and the weight they had in Washington are at once apparent.

CHICAGO CENSOR UPSET

"The Little Girl Next Door" Defeated Funkhouser and Caused a Political War

CHICAGO, ILL. (*Special*).—No photoplay has caused a greater furore than the six act feature "The Little Girl Next Door," which now is being booked on State rights.

This picture is based on the report of the Illinois State Vice Commission in its investigation to find out why girls went wrong, in an effort to save them from taking the first step that leads to a life of regret. It shows how the white slavers set their traps for the unwary, how girls were led into evil through innocent flirtations, how many were lured to the gay cafe life through insufficient wage to keep body and soul together.

The cases are all based on actual fact, although professional actors and actresses were engaged to portray the evils that befell the girls who testified before the committee: Lieutenant-Governor Barratt O'Hara and many other prominent city and state officials, social workers and ministers appear in the production.

The battle over the picture began when it was first shown to the Chicago Board of Censors. Although it had been endorsed by more than a score of Chicago's most prominent ministers, Major M. L. C. Funkhouser, head of the Chicago Board of Censors, refused to issue a permit. An appeal was taken over his head to Mayor Thompson, who received a legal opinion from Corporation Counsel Ettleson. He declared that the final work on censorship was up to the Chief of Police. Chief Healey promptly issued a permit over Major Funkhouser's head, thus establishing a new rule in censorship in Chicago, which also will be likely to have its effect on other boards throughout the country.

The play was later attacked on the floor of the city council, Alderman Buck declaring that the picture was not fit to be shown. Several cutouts were made in compliance with the criticisms of Mr. Buck, who objected largely on the ground that the picture put Mayor Thompson in a too favorable political light.

The play is still being produced practically intact to record breaking crowds. The council has as yet taken no action on the resolution before the judiciary committee to compel Chief Healey to revoke the permit, leaving the entire matter of cutouts and permits up to Major Funkhouser.

VITAGRAPH INVITES CLUB WOMEN

By courtesy of Vitagraph the General Federation of Women's Clubs enjoyed the opportunity of visiting a motion picture studio as part of the biennial convention. The visitors were made comfortable during their afternoon's inspection of the big Brooklyn studio of Vitagraph, at the same time being given every opportunity of seeing what a serious task it is to make film pictures of a standard. As work went on without any attempt to do anything out of the ordinary the guests witnessed scenes being enacted on the stages that they will later on see repeated faithfully on the screen in every part of the country.

SURE CURE FOR CENSORS

ALTON, ILL. (*Special*).—Cities worried with the picture censors had better communicate with Manager Sauvage of the Hippodrome and get his system, only a fire at the Hippodrome could stop the showing of "The Little Girl Next Door." The present Mayor of Alton, Hon. Ed. Beall, when State Senator, introduced the original bill for the Illinois Vice Commission, which is the "why" for this picture, and was a member of the Commission throughout its investigations, and was also engaged by the producers for a prominent part in its production.

Many of the scenes were taken in and about Alton, and at the "suggestion" of Manager Sauvage, a majority of the City Officials and Aldermen were lined up for the camera.

To make sure that the camera did not "miss," a complimentary special midnight run of the picture was made prior to the announcement of the showing of the picture, with only City Officials and the press representatives in the house. Result, the picture is being advertised as meeting the unqualified indorsement of the City Administration and every "actor" is a walking rooter for patrons.

As a picture the production is a disconnected series of scenes alternating between the Illinois State Senate Chamber and the underworld, the Mayor's office in the Alton City Hall, the pulpit, etc., and the underworld being much in evidence, but, the lesson teaches that "the straight and narrow is the only way," and the restriction in the advertising that "children between the ages of six and twelve not admitted," insures packed houses.

Moral for managers troubled with censors —"get them in the picture."

JOHN M. PFEIFFENBERGER.

DRAMATIC PEOPLE FOR PICTURES

Gareth Hughes, who was the featured member of the cast employed by the Veritas Photoplay Company, will follow his engagement as Ariel in the big Shakespearian masque by other picture engagements.

Emanuel Reicher and his daughter Hedwig Reicher, it is announced, will undertake motion picture work during the Summer. Mr. Reicher's most noted American work was his masterly production of "The Weavers," which may be one of the features in which he is to appear.

RARE MUSIC AT THE RIALTO

At the Rialto this week a new vocalist is introduced, Amparita Farrar, soprano, who sings Gianinna Mia from "The Firefly." Another musical feature is the special engagement of Sara Gurowitsch, foremost woman 'cellist, who has been heard in New York as soloist with the Russian Symphony and New York Symphony orchestras, and in recital. The termination of Miss Gurowitsch's concert tour made an engagement possible. She plays Penner's "Elfentanse" with the Rialto orchestra, which contributes an overture and several descriptive numbers.

LITTLE JANE LEE.
(Paddling Her Own Canoe in Herbert Brenon's $1,000,000 Kellermann Picture.)

NORMA TALMADGE HOME

Heads a Fine Arts Company to Make New York Pictures on the Hudson

Norma Talmadge, "Triangle's" star in "Going Straight," arrived in New York, simultaneously with its successful screening at Rialto Theater. Miss Talmadge accompanied by her mother and a full company of "Fine Arts" players, under the direction of John Emerson, will begin almost immediately on a series of features with Eastern atmosphere, at the Reliance studio in Yonkers.

It is now being definitely arranged that in all "New York made" productions Owen Moore will assist Miss Talmadge by playing opposite her.

Various social functions are planned in Miss Talmadge's honor, including a banquet by the Erasmus High School, of which Miss Talmadge was a former graduate. A banquet planned for her by various exhibitors in the East, and other social affairs of equal prominence.

Before leaving Vitagraph, Norma Talmadge had built up a huge following, and her greatest success was "The Battle Cry of Peace," in which she gained new laurels. Since leaving Vitagraph, Miss Talmadge's greatest success with "Triangle" was her current release in "Going Straight."

Miss Talmadge, will probably remain in New York for several months, as a hurried call has been sent to Los Angeles headquarters to send a scenario writer East, to do nothing but write pictures around her in the locale and atmosphere of her native city.

NEW PLAY IN PATHECOLOR

Pathe announces another Gold Rooster play in Pathecolor for release in week beginning Monday, June 19. It's called "A Matrimonial Martyr," and features Ruth Roland, the charming star of the "Who Pays?" series, "The Red Circle" serial, the Gold Rooster play, "Comrade John," the forthcoming Gold Rooster play "Sultana," etc. Andrew Arbuckle, the "Smiling Sam" of "Red Circle" fame, Daniel Gilfether, Balboa's best character actor, Marguerite Nichols of "Who Pays?," "Little Mary Sunshine," Mollie McConnell, the Balboa *grandame*, and R. Henry Gray are numbered in the supporting cast.

"A Matrimonial Martyr" was produced by the Balboa company for Pathe at its studios in "the glorious sunshine of California;" and so perfect was the photography, and so exquisite the outdoor scenes of California at its best, that the film was sent to Paris and there treated to the difficult and expensive process of Pathecolor.

RIALTO CITY AT RALSTON, NEB.

OMAHA, NEB. (*Special*).—The Rialto Motion Picture company is a newly organized moving picture producing corporation, with E. E. Schaffer as its president. This company plans to build a second Universal City at Ralston, Nebraska, a few miles southeast of Omaha. The cornerstone has been laid, but the actual work on the buildings has not yet been begun.

Little seven-year-old Doris Seacord, of Omaha, who has worked with the Universal company, is to be "The Rialto Girl" and eight-year-old Hildegarde Lachmann is also to join this company. Hildegarde Lachmann has played with local stock companies.

ESTHER P. NEWMAN.

THE AMERICAN STUDIO the third of the Dramatic Mirror Studio Series, will be published in the July 1st issue. Order this number from your newsdealer. It will be worth keeping.

PACIFIC COAST NEWS

By Mabel Condon

Los Angeles, Cal. (*Special*).—The motion picture profession is to be thanked for the big and successful out-of-door production of "Julius Caesar," given for the benefit of the Actors' Fund, May 19, in Beachwood Canyon, Hollywood. Theodore Roberts, Frank Keenan, William Farnum, Tyrone Power, Constance Crawley, De Wolf Hopper, and Director Raymond Wells are among those, now of the picture profession, who contributed toward the big success of this event.

In a coming De Wolf Hopper play, the comedian appears in a vision-scene as Marc Antony. During the filming of the scene he gave the entire Marc Antony speech. The applause which the studio attendance accorded him was genuine.

Brigham S. Young, of Ohio, Supreme Chancellor of the Knights of Pythias, was the guest of Charles Rankin, manager of productions, at Universal City last week. So also was W. O. Duntley, president of the Chicago and Canadian Pneumatic Tool Companies.

Leo S. Harding and Andrew C. Edison, the two young men who are crossing the continent on a motorcycle emblazoned with the word "Civilization," report to the Ince offices many hazardous experiences, one of them being the discovery of a nest of rattlesnakes in the Mojave Desert. The boys are on their way to Boston, with stops at all principal cities en route.

Fannie Ward is expected at the Lasky studio almost any day now. With her will come a wonderful and large New York wardrobe.

Signal Players to Honolulu

J. P. McGowan, Helen Holmes, and others of the Signal Company have sailed for Honolulu, to make the exterior scenes in the feature story of the Kimberley mines entitled "The Diamond Runners." Before sailing the company was dined in the Grill Room of the St. Francis Hotel by C. A. Roeder, of the San Francisco office of the Mutual Film Corporation. During the absence of the McGowan company many improvements and enlargements will be made at the Signal studios.

Nell Shipman's first "stunt" with the Vitagraph Company, under direction of Rollin S. Sturgeon, was registered last week, when Miss Shipman, with weighted skirt and lead-weighted boots, disappeared in a slimy stream in Pasadena, and emerged after an interval of several minutes at a point a number of yards from where she disappeared. Miss Shipman is looking forward to an opportunity to do real "water stuff," meaning ocean swimming and diving.

William F. Russell and company, of the American studios at Santa Barbara, spent last week in Long Beach, filming water scenes for the Mutual Masterpicture, "The Man Who Would Not Die," in which Mr. Russell plays a strong dual role, that of twin brothers of opposite personalities. Charlotte Burton, Harry Keenan, and Leona Hutton have principal roles in this picture and Jack Prescott is co-directing with Mr. Russell.

Daniel Gilfether, character man of the Balboa Company, surprised President Horkheimer, of that concern, when the latter, having increased Gilfether's salary, received the reply, "What for—what'll I do with so much money? I'm already getting as much as I need."

R. Ellis Wales, superintendent of costumes and research at the Fine Arts studio, is responsible for period designs for both costumes and settings, and in fact for all data on obsolete customs. This is a big and unusual job, but one that is well handled.

F. McGrew Willis is the author of "The Reckoning Trail," a new production starring J. Warren Kerrigan.

Ince Gets Davis Story

"Somewhere in France," the last story written by the late Richard Harding Davis, will be an early Ince production. It probably will feature Louise Glaum.

Director George Melford, of the Lasky Company, is enjoying trout fishing at Bear Lake, by way of the first vacation he has had in two years.

Mary Anderson, of the Vitagraph Company, made a personal appearance at a Broadway theater last week in conjunction with the showing of "Little Miss Adventure," by William E. Wing.

Ashton Dearholt has completed strong roles in the two-reel American picture, "The Sheriff of Plumas," under the direction of Warren Ellsworth, and the three-reel picture, "A Knight as of Old," with William Bertram as director.

Marin Sais will be featured in a new serial to start at once at the Kalem studios.

Baby Marie Osborne is again under Henry King's direction at the Balboa studio, after a month's vacation in Colorado.

The Owls Entertain

The Owls Club, of the American Film studio at Santa Barbara, entertained at a Hard Times party on the evening of May 26. The Owls number thirteen. They are Carroll Halloway, Sallie Newsum, Opal Mullins, Nellie Franzen, Audrey Munson, Jodie Eason, Genie Ford, Peggy Perkins, Vivian Rich, Julia Mullins, Mae Franzen, Teddy Eason, Marty Martin, Leontine Birabent.

Mae and Margaret Marsh presented their mother with a car for her individual use upon her recent recovery from an attack of illness.

Gilbert Warrenton and Beverly Griffith, Universal cameramen on the Mexican border, are achieving remarkable success in filming important scenes in that war-ridden territory.

Monte M. Katterjohn has provided William S. Hart with a new story, in which Mr. Hart will be a "free lance" soldier. Marjory Wilson will play opposite him, and the picture will be made in the city of Calexico.

Catherine Burke has been added to the Balboa company. She is from New York and her first Balboa appearance will be opposite Henry King in a sea story.

Marie Doro is being directed by William C. De Mille in a Marian Fairfax script entitled, "The Kid."

Ernest Shipman succumbed to ptomaine-poisoning last week and has been ordered to the mountains for a week's rest.

Hal Cooley, of the Monrovia Film Company, scored over a town constable last week when he flashed a prop-star and the right-of-way became his.

Henry Otto's affiliation with the Metro corporation is noted with interest by his many friends in the Lost Angeles film colony.

Triangle studio there. A dinner in his honor and to a number of his friends was given by Mary Alden just previous to Mr. Emerson's leaving.

Wallace Beery set a record for rapid production at Universal City last week, when in that short time he made the first 2,000 feet of the Carter De Haven serial and a one-reel comedy.

Co-directors Albert Russell and Billy Mason, took the latter's Universal company to San Diego last week for the filming of scenes in a one-reel cannibal comedy.

Director Raymond B. West has wirelessed back to the Ince studio an "all is well" message. Honolulu for six weeks is the West destination.

Howard Hickman, the Ince-Triangle lead, addressed pupils of grammar and high schools in San Jose, while on a vacation trip to that city last week.

Agnes Vernon, the "Brownie" of Universal City, is enjoying a two weeks' vacation.

Fay Tincher will play a boy role in a coming Fine Arts picture.

Herbert Rawlinson is to play opposite Ella Hall in forthcoming Universal pictures.

Mary H. O'Connor, of the Fine Arts scenario staff, and her sister, Loyola O'Connor, also of the Fine Arts studio, entertained at the O'Connor home Mother's Day in honor of Mrs. O'Connor. A number of studio folk were the O'Connor guests.

Douglas Fairbanks entertained a number of people from the Fine Arts and other studios recently at a Western dance, given in his mountain cabin in the foothills of Hollywood. Among his guests were William Collier, De Wolf Hopper, Oscar Apfel, Marie Doro, Elliott Dexter, Jack Sherrill, William Huribut, Winifred Kingston, Charles Chaplin, William and Dustin Farnum and others.

TOM MOORE IN "SOLD OUT."
(Gold Mining Episode in Pathe's "Who's Guilty" Series.)

Fine Arts to Have Irish Village

A number of studios have built Western and other villages, but it remained for that of the Fine Arts to construct upon its grounds an Irish village, which is true to a location in Wexford County in Ireland. It is for Director Paul Powell's use in a Marsh-Harron picture.

Cleo Madison and her co-director, William V. Mong, have furnished the two-reel mountain drama, "An Eye for an Eye," at Universal City.

Vola Smith is being featured in a series of one-reel dramas produced by Clifford Elfelt at Universal City. "The Fourth Tree" is the title of the first picture, which has just been completed. Hayward Mack plays opposite Miss Smith.

Russell E. Smith has been added to the Ince staff of scenario writers.

Mr. and Mrs. Oliver Kehrlein, of the Kinema Theater in Fresno, have Anita King of the Lasky company as their guest. Miss King was recently presented with a gold plaque by the San Francisco Committtte of the Actors' Fund Campaign. She will begin rehearsals shortly on a new Lasky production.

Director Henry McRae has added Joe Ryan, the champion rider of wild horses to the McRae company at Universal City. Marie Walcamp is succesfully doing dangerous work as lead in Mr. McRae's company. Ciara Horton will be featured in an early McRae animal picture.

Ruth Stonehouse is being featured in a five-reel adaptation of Mendelssohn's "Spring Song." In this picture Miss Stonehouse will have ample opportunity to demonstrate her accomplishment in the art of dancing.

Dorothy Phillips, recently arrived from the Eastern Universal studios, is playing the feature lead in a five-reel film written by Stuart Paton and entitled "By Fate's Decree," with Joseph De Grasse as director.

Margaret Thompson, popular ingenue of the Ince forces, is supporting Frank Keenan in a North-and-South story by C. Gardner Sullivan.

William Desmond on horseback is given by his associates at the Ince studios as "a good reason why girls leave home." Mr. Desmond and Enid Markey are co-starring in a Mexican-border story.

Farewell Dinner to Emerson

Director John Emerson has gone to New York to make Fine Arts pictures in the

Willatt's Artistic Titles

Irvin Willatt, photographic and art chief at the Culver City studios, is responsible for the new effects in Ince titles.

Dorothy Dalton, made up as a bride, attracted the attention of a practical joker while waiting in a car for Dal Clawson to emerge from a downtown store, where he had gone for the purchase of a necessary prop. A sauntering practical joker scribbled "Just Married" on a large piece of cardboard and attached it to the car, and he together with a considerable crowd then awaited the arrival of the bridegroom. The joke was reversed when Mr. Clawson appeared with his camera.

Tally's Broadway Theater has arranged to run Triangle pictures shortly at its very popular playhouse.

Lloyd Ingraham is directing Bessie Love at the Fine Arts studio, which has Anita Loos as its author, and Frank Bennett prominent in its cast.

Dorothy Dalton and Howard Hickman have finished the Triangle story in which they were starred at the Ince studio, directed by Walter Edwards. Monte M. Katterjohn is the author of the story.

Carlyle Ellis, a special writer sent out to the Pacific Coast from the Triangle office, is to say his good-bye to the West Coast studios within a few weeks. This is a matter of much regret to those who have had the good fortune of enjoying the acquaintance of Mr. Ellis. His likable personality, his keen mind and his delightful sense of humor have placed him in the inner friendship circle of the many who have worked with him and known him in the Los Angeles picture colony.

Ernest Shipman declared a bankruptcy of a little more than a quarter million of dollars last week in the Los Angeles courts. His assets totalled $127,000, and a compiled record showed that he had wiped out a $45,000 theatrical debt in the past few years.

CALIFORNIA LUBIN PRODUCTIONS

Forthcoming releases from the California studios of the Lubin Company are: May 30, "The Final Payment," two acts; June 1, "The Code of the Hills," three acts; June 8, "The Scapegrace," three acts; June 13, "The Avenger," two acts; June 15, "Sons of the Sea," three acts; June 22, "The Stolen Master," three acts. Each production was made under the personal direction of Captain Wilbert Melville.

RAVER STUDIOS READY

Planet Film Corporation Will Commence Producing 5 Reel Features This Spring

The Raver studios and laboratory which are now nearing completion at Rockville Centre, Long Island, will be used by the new organization, The Planet Film Corporation, for the production of their pictures. Harry R. Raver, vice-president and general manager of the Planet Film Corporation is personally supervising the work which is being carried on at the Raver studios.

The Planet Film Corporation plans to start work on their first production just as soon as the studios are finished. The first picture will be a five-reel production of either a well-known play or novel, featuring a road star, who is known as well in the small cities and towns as on Broadway. This first five-reel production will be followed by two more of the same length and then an eight-reel feature will be released.

As it will be necessary to work on two pictures at the same time the original studio plans have been altered somewhat to allow for more working space for the directors. The initial floor space of thirty by sixty feet has been increased to thirty by one hundred and twenty feet.

CHAPLIN SUED BY ESSANAY

Charles Chaplin has been served in Los Angeles with a counter suit in which the Essanay Company asks $500,000 damages. In the complaint the Essanay Company charges breach of contract, alleging that Chaplin failed to appear in and assist with the production of four comedies called for in his contract. According to the wording of the suit, Chaplin agreed in July of last year to aid in the production of ten two-reel comedies before Jan. 1 of this year, for each of which he was to receive a bonus of $10,000 over and above his salary of $1,250 a week. One of this number was completed at the time of the agreement, but nevertheless the comedian received his $10,000 bonus on it.

It was estimated that these two-reelers could be produced at the rate of one every three weeks, which time limit, according to the Essanay Company, was set by Chaplin himself. However, but five of these were completed, on each of which bonus were paid. The remaining four are ready for Chaplin to produce and the Essanay Company has made known its willingness to go through with them even at this late date. The sixth and last film in which Chaplin appeared was the "Burlesque on Carmen," the distribution of which brought about his suit. The motion for injunction to restrain the V. L. S. E. distribution of the picture, made by Sidney Chaplin, his brother, who acts as his manager, was argued before Judge Hotchkiss in the Supreme Court, who denied the injunction.

SELIG SUPPORTS SHAKESPEARE

According to copies of English newspapers which have reached the United States, the Shakespeare-Bacon controversy is filling an unusually large share of space in the English publications. A copy of the London, Eng., *Star* prints a column concerning the details of the Chicago judicial decision, and lauds William N. Selig for his support of Shakespeare.

TOUCHED OFF AN OIL TANK

A lot of money went up in smoke when a photoplay "striker" set fire to a big oil tank near Franklin, Pa., to appease the appetite for realism exhibited by Edgar Lewis in his direction of "The Toilers," the five-act feature by Daniel Carson Goodman with Nance O'Neil as the star. "The Toilers" has just been released by the Lubin Company.

ALTOONA'S SPLENDID STRAND

Altoona, Pa. (*Special*).—The Strand Theater, a new picture house here, opened its doors to the public May 29 for the first time, presenting Paramount features. This theater costs the sum of $125,000, and has a seating capacity of 1180. It is the most modern playhouse of its kind in the country to-day, and is owned and under the management of the Silverman Bros. Ellis March.

EVA UNSELL JOINS LASKY STAFF

Miss Eva Unsell, well-known scenario writer and continuity editor, for a long period with the Famous Players Film Company and other big feature play producing companies, left New York this week for Hollywood, Cal., to join the photodramatic staff at the studios of the Jesse L. Lasky Feature Play Company.

Miss Unsell had just opened new offices at the Candler Building to cope with the rush of work coming to her from various Eastern producers, but the offer from the Lasky Company was so tempting from every point of consideration that Miss Unsell has finally put off all other contracts to become enrolled under the Lasky banner.

ORDER the July 1st issue of THE DRAMATIC MIRROR from your newsdealer, because The American Studio, the third of our Studio Series will appear, and you cannot afford to miss it.

SHARE WITH ACTORS' FUND

Cornell University Athletic Fund Benefit with Big Triangle Film Features

ITHACA, N. Y. (*Special*).—Cornell had a monster benefit performance to make good a deficit that threatens the university's athletic funds because of its isolated position, and the extensive part which its student athletes take in the big sporting fixtures of the country. By May 25, the date set, the demand for seats was so great that the huge new Schoellkopf Gymnasium had to be used for the performance.

In connection with this benefit it is interesting to announce that the Cornell authorities have offered to share the proceeds with the Actors' Fund of America. Ithaca has always been recognized as one of the best one night stands in the country. All the foremost stars stop there on their tours of the larger cities.

The Triangle Film Corporation co-operated with the Cornell association in the arrangement of its film programme. At the request of the students S. Eckman, Jr., manager of the New York exchange, arranged his bookings so that a print of Billie Burke's "Peggy" and Roscoe Arbuckle's "Fatty and the Broadway Stars" were available in Ithaca for the benefit.

VITAGRAPH ACTIVITIES

Mr. Charles Richman is the star leading man in the new Vitagraph serial, "The Secret Kingdom," by Louis Joseph Vance, which will be released late this summer. Charmine Mayfield, recently appointed a member of the Vitagraph stock company, also makes her bow in a new picture by James Oliver Curwood.

Mr. Barney Bernard, the original Abe Potash, is at the Vitagraph studios busily at work on a Yiddish comedy under the direction of Paul Scardon.

Director Wilfrid North recently staged a combination battle and mob scene, using mounted men from Battery B of the Second Battery, while the infantrymen were from the 47th regiment of the New York National Guard, being picked men from several companies.

The first picture in which Lucille Lee Stewart appears for the Vitagraph Company is entitled "The Destroyers." Ralph Ince is so pleased with the results that he has already started work on another production in which Miss Stewart will again play the lead.

Marc McDermott, now a recognized Vitagraph player, is making great headway in a Blue Ribbon Feature by Louis Joseph Vance, in course of production under the direction of William Humphrey. The story was specially written for McDermott and gives that capable artist many opportunities to bring into play the talent which has won him thousands of admirers.

V. L. S. E. RELEASES FOR JUNE

The four companies which make up the Big Four have been exceptionally diligent in producing for the month of June, so their summer business will be up to the same standard as that of the cool months.

The four features that the Vitagraph company has contributed to the June programme, consist of the first appearance of Lucille Lee Stewart, the new Vitagraph star, in "The Destroyers," a dramatization of James Oliver Curwood's dynamic novel. "The Destroyers" has been directed by Ralph W. Ince, and will be released in five parts.

Other Vitagraph releases will be "The Redemption of Dave Darcey," in which James Morrison is featured, supported by Belle Bruce and Billy Billings; "Winifred, the Shop Girl," which features Edith Story and Antonio Moreno, and "Fathers of Men," which features Robert Edeson and Naomi Childers.

The master hand of Edgar Lewis has produced a powerful drama in which Nance O'Neil is featured. "The Toilers," written by Daniel Carson Goodman, will be released in five parts.

The Selig contribution to the June programme, will be a heart appealing drama, "The Valients of Virginia," which conveys the spirit of the hospitable South to a very pronounced degree.

The Essanay release for June, features Warda Howard, supported by Ernest Maupain, Duncan McRae and John Lorenz in "That Sort," a drama which gives a glimpse of the beauty of the Riviera and the glamor of Monte Carlo.

LOVING CUP FOR CARL EDOUARDE

John Philip Sousa and Daniel Frohman acted for the "movies" and incidentally talked over old times while they were awaiting the commands of the stage director. The occasion was the picturization of the presentation of a silver loving cup to Carl Edouarde, leader of the Strand concert orchestra. The public presentation took place the night of Decoration Day on the stage of the Strand Theater. These films will be shown throughout the country and form a part of the Strand's programme, so that those missing the presentation will be able to see the pictures of it.

SHEA LIKES "NE'ER-DO-WELL"

BUFFALO, N. Y. (*Special*).—So enthusiastic was the audience that attended the opening week of "The Ne'er-Do-Well" at Shea's Hippodrome, that an extension engagement has been arranged.

Mr. Shea states that this big production has gone far beyond all expectations in drawing power, and what is better still, his patrons are well pleased.

IRENE CASTLE'S RETURN

Surprised With a Popularity Cup and a Stellar Screen Contract

Irene Castle, the premier danseuse, arrived from England last week on the SS. *St. Louis* to win new honors in this country as a motion picture star. John Grey and Earl Gulick, of the International Film Service were on hand to meet Mrs. Castle and present her with the loving cup which she won in the popularity contest at the recent exposition at Madison Square Garden. The presentation was made on the promenade deck and nobody was more surprised than Mrs. Castle when the magnificent cup, standing about two feet high was handed to her.

Mrs Castle has been in England visiting her husband, who is in the Royal Flying Corps, and she returned to begin work in a forthcoming serial in which she will be starred by the International Film Service. Accompanying Mrs. Castle is her famous monkey, Rastus.

REQUEST RETURN OF "THE RAVEN"

So popular was the Essanay picturization of George C. Hazleton's play, "The Raven," founded on the life of Edgar Allan Poe—when it played at Jacksonville, Fla., that the patrons of the Imperial Theatre voiced their approbation by drawing up three petitions, duly signed, and presented them to Manager N. W. Redmond, of the Imperial Theatre, asking him to secure a return engagement of "The Raven," with Henry B. Walthall in the leading role. When interviewed by the Jacksonville, Fla., *Times-Union*, which ran the story as a front page news story, Mr. Redmond said: "It is no unusual thing to see petitions circulated for things that deal with public questions or improvements, or for the enactment of desired legislation; but a petition that asks a manager of a theatre to get a return exhibition of a certain feature picture, is a rare thing."

FIT FOR THE CHILDREN

165 General Film Company Subjects on This Roll of Distinction

The General Film Company calls exhibitors' attention to the fact that the National Board of Review (formerly the National Board of Censorship) has especially designated 165 of its pictures for its list "Selected Motion Pictures for Young People Under Sixteen Years."

This list was compiled by skilled, disinterested critics and was made up from films inspected from time to time, beginning less than a year ago, classified under the captions, "Comedy," "Humor," "Fables," "Cartoons," "Vaudeville," "Scenic," "Stories," and "Miscellaneous."

Every manufacturer releasing through General Film Service is represented on this list.

SIGNAL SET FOR SAILING

In order to get the proper realism and effects for "The Diamond Runners," a story of the African diamond fields, the Signal Film Corporation is fitting out a steamer which is to leave 'Frisco early in June, and will carry the company, of which Helen Holmes is the star, and J. P. McGowan, the director, to Hawaii, Japan and the Philippines. They expect to be gone for three months and the finished product, a five-reeler, will be released through Mutual.

NOTED STARS IN SHORT REELS

The policy that stands out so promiently in General Film Service of presenting noted film stars in short reels, is reflected in the week's programme offered through General Film Service, June 5-10 inclusive. Its patrons are offered drama and comedy in which acknowledged stars of fildom figure and this is bulwarked by pictures of travel and the always interesting *Selig Tribune* news and pictorial service.

RUTH ROLAND IN "A MATRIMONIAL MARTYR."
(Pathe Gold Rooster Play Which Is Pathe Colored for Release for June 19.)

SHAKE-UP IN NEW ROCHELLE

Plans are under way to bring about a complete change in the number and quality of productions of the Thanhouser Film Corporation. Radical changes are reported under way and a number of expiring contracts with players and directors will not be renewed. However, it is highly probable that several new stars will be engaged. These arrangements are being made with a view to curtailing the production of short reel pictures and the increasing of the number of multiple reel features.

Leon J. Rubinstein, the publicity director, will sever his connection with the firm the first part of June. His successor has not as yet been announced.

SALLY CRUTE AS SOCIETY BELLE

Sally Crute, an important contributor to successful productions in which Robert Edeson was starred, has been engaged for the part of the American wife in Anthony P. Kelly's original story, "The Light at Dusk," which is to be a feature photoplay production by the Lubin Company. Miss Crute, who was selected by Edgar Lewis as the type of society belle, portrayed in the story is eminently qualified for a place in the galaxy of screen beauties. She is a prize product of Chattanooga, Tenn.

MUTUAL WEDDING BELLS

"The urchin cupid shot a shaft" in the Mutual offices which pierced the hearts of Terry Ramsay, publicity manager, and his assistant, Peggy Shannon. Cupid having cemented the hearts they concluded that they might just as well have a clergyman cement the wedding ring in place so they slipped quietly to Philadelphia and were married last week. Congratulations being in order we extend them most heartily, not only editorially, but personally, and wish them both all the happiness in the world.

HOMELIEST BOY GETS A JOB

Tommy McCarthy, who is blessed with the title of being the homeliest boy and as such was selected by Gertrude McCoy to play in Mutual comedies, is rapidly becoming imbued with the ideals of the screen star. He now admits that Tommy McCarthy is not his real name but he explains that he had to have a stage name, like all motion picture actors. Tommy is displaying remarkable talent in his first picture which is being made at the Gaumont studio, it is said. He will shortly depart for Los Angeles, where he will join the Vogue-Mutual forces.

LEO DELANEY WITH FAMOUS

Leo Delaney who since leaving the Vitagraph Company has been "resting" by developing some of his farm property, will be seen opposite Ann Pennington, the new Famous Players' star, in her first release, "Snowflakes." Although in receipt of a number of alluring offers, Mr. Delaney decided to play the role of a gentleman farmer for a short while.

CURRENT ATTRACTIONS

LYCEUM THEATER.—"How Britain Prepared."

LIBERTY THEATER.—"The Fall of a Nation." June 6.

CRITERION THEATER.—"Civilization." June 2.

GLOBE THEATER.—"Gloria's Romance." Billie Burke.

STRAND THEATER.—"The Thousand Dollar Husband." Blanche Sweet.

RIALTO THEATER.—"Reggie Mixes In." Douglas Fairbanks.

STANDARD THEATER.—"Where Are My Children?" Tyrone Power.

BROADWAY THEATER.—"His Great Triumph." William Nigh and Marguerite Snow.

BATTLE OF THE GUNBOATS

Selig Resurrects History on the Mississippi in Filming "The Crisis"

ST. LOUIS (*Special*).—One of the most magnificent spectacles ever witnessed was the great night battle filmed for the Selig production "The Crisis." The scene was taken on the Mississippi river at Vicksburg, where the Selig players, under Director Colin Campbell, are now working. Eight gunboats were attacked. These gunboats were actually constructed on barges brought into service for the purpose and when the great battle was fought the people stood along the Vicksburg hillsides, on top of buildings and in boats viewing the spectacular conflict on the water. Thousands of dollars worth of explosives were utilized in the great battle, which was waged in mid-stream.

Adjutant General E. C. Scales and Major George Hogaboom, of the Mississippi National Guard, were in direct charge of nearly a thousand militiamen, and others who participated in the battle scenes for "The Crisis" filmed on historic ground in and near Vicksburg are as follows: Thomas Santschi, Matthew B. Snyder, George Snyder, Marshall Neilan, Will Machin, Frank Green, Al Green, Cecil Holland, Leo Pierson, Bessie Eyton, Eugenie Besserer and others. The Selig players are extended every courtesy by the Vicksburg people and have attracted wide attention in the Mississippi, where movie stars have never before made their appearance.

LESLIE'S PRESIDENTIAL PLATFORM

Arthur Leslie has nominated Edwin August for President of the United States and he has done it all alone. At that, the platform is "free silence," which brings up the question: Who will puzzle Arthur?

NEW INCORPORATIONS

ALBANY, N. Y. (*Special*).—$27,172,875 represents the total capital stock invested in fourteen newly formed amusement enterprises which were incorporated with the Secretary of State the past week. Among the new concerns are the Smith-Blackton Corporation of Brooklyn, which merged the Vitagraph companies of America, London and Paris with a capitalization of $25,000,000. The firm will engage in a general motion picture business. A complete list of the new companies follows:

Perfect Picture Producers, Inc. To manufacture and exhibit motion ictures, and conduct a theatrical and vaudeville business; capital, $25,000. Directors, William S. Ridley, Fred B. Ridley, Harvey K. Bleecker, 2725 Henry Street, Brooklyn, N. Y.

Keen Cartoon Corporation, New York City. To produce, deal in and display motion picture films and conduct theatres; capital, $2,000,000. Directors, Lanier McKee, Andrew J. McElhinney, Edward Du Bois B. Stryker, B. A. Rooks, 34 Nassau Street, New York City.

Yorke Film Corporation, New York City. To engage in a general motion picture business; capital, $5,000. Directors, Nelson Ruttenberg, J. Robert Rubin, Marie A. Ritter, 165 Broadway, New York City.

F-4 Corporation, Eddyville, N. Y. To operate theatres and amusement parks; capital, $1,875. Directors, Sidney Smith, A. S. Roth, A. H. T. Banzhaf, 1476 Broadway, New York City.

Rockaway Park Amusement Company, Brooklyn, N. Y. Theatrical and motion pictures; capital, $1,000. Directors, Max Kessler, Roscoe C. Humphrey, John L. Simons, 138 West 118th Street, New York City.

Bracale Grand Opera Company, New York City. To conduct operatic, dramatic and theatrical productions; capital, $10,000. Directors, Adolfo Bracale, G. Simonelli, Millard H. Ellison, 115 Broadway, New York City.

Superb Pictures Corporation, New York City. Motion picture and theatrical enterprises; capital, $100,000. Directors, Herman Becker, Harry Rapf, Arthur H. Jacobs, 1493 Broadway, New York City.

Progressive Film Manufacturing Company, New York City. Theatrical motion pictures and vaudeville; capital, $5,000. Directors, Jacques E. Horn, William Cohen, Theodore A. Doucet, 139 West 47th Street, New York City.

The Smith-Blackton Corporation, Brooklyn, N. Y. To engage in a general motion picture business, by the consolidation of the Vitagraph companies of America, London and Paris; capital, $25,000,000. Directors, J. Stuart Blackton, Albert E. Smith, Walter W. Irwin, 1600 Broadway, New York City.

Bertini Amusement Company, New York City. To maintain motion picture theatres; capital, $5,000. Directors, Edith Bertini, Laura A. Parker, Terresa C. Parker, 154 Bleecker Street, New York City.

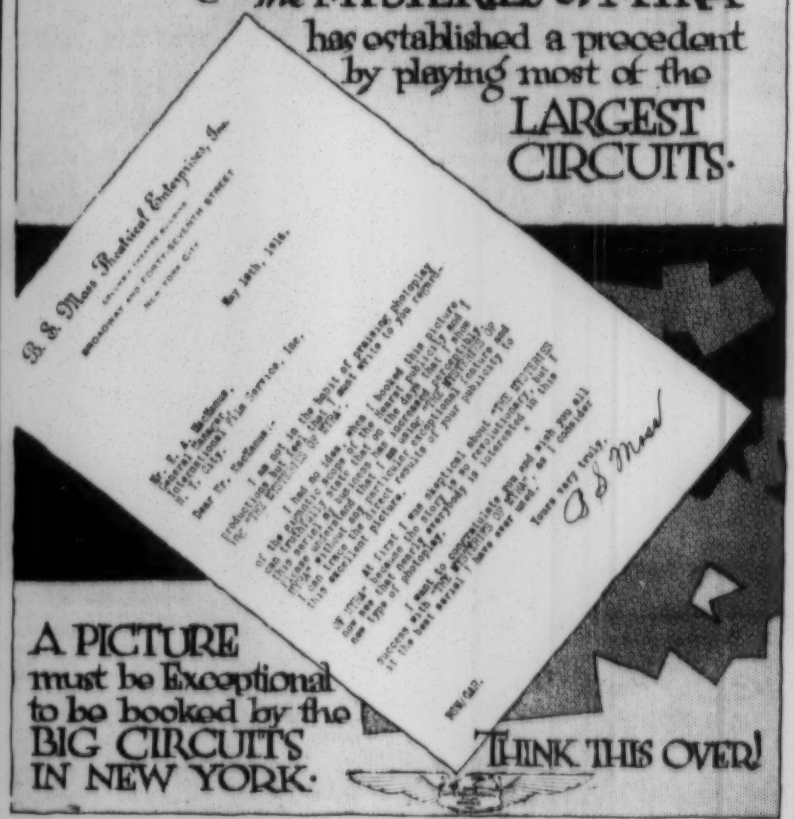
Frank C. Bostock, Inc., New York City. To give public exhibitions of trained and untrained wild animals and other performances; capital, $5,000. Directors, James Horsley, Charles F. Pope, Pliny P. Craft, 145 West 45th Street, New York City.

R. & W. Photoplay Company, Brooklyn, N. Y. Proprietors and managers of theatres; capital, $4,000. Directors, Irving Rosenthal, Mary Becker, Joseph Wellen, 63 West 143d Street, New York City.

Cardinal Film Corporation, New York City. Motion pictures; capital, $10,000. Directors, A. L. Kenney, Gertrude E. Wandler, Arthur W. Smith, 67 Meadow Lane, New Rochelle, N. Y.

GEORGE W. HERRICK.

A TESTMONIAL LETTER FROM MARCUS LOEW is one thing • But a testimonial from B·S·MOSS as *well*, means that *The* MYSTERIES of MYRA has established a precedent by playing most of the LARGEST CIRCUITS·


B. S. Moss Practical Enterprises, Inc.
May 18th, 1916.
Mr. E. A. Berthaume,
International Film Service, Inc.
Dear Sir. Gentleman:-
I am not in the habit of praising shotgoing
productions but feel that I must write to you regard-
ing the picture of Myra.
I had no idea when I booked this picture
of the splendid scope of the story and the
remarkably strong hold that it would have
on the public. I also
this serial without any question the most
unique attraction that I have ever booked
in the history of the business.
I can trace no particular reason for the
success with this picture, other than the
fine excellent picture, results of your painstaking
efforts in this
At first I was skeptical about the success
because the story is so sensational, but
one can see that nearly everybody is interested in this
type of photoplay.
I want to congratulate you and wish you all
success with your future productions, as I consider
it the best serial I have ever seen.
Yours very truly,
B S Moss
NEW CAR.

A PICTURE must be Exceptional to be booked by the BIG CIRCUITS IN NEW YORK· THINK THIS OVER!

Selig

SELIG Announces an Elaborate Revival of KATE CLAXTON'S Great Play

"The Two Orphans"

With the Greatest and Most Distinguished Cast of Players Ever Appearing in a Film Play Including Such Stars as

Kathlyn Williams	**Winnifred Greenwood**	**Myrtle Stedman**
Lyllian Leighton	**Adrienne Kroell**	**T. J. Carrigan**
Charles Clary	**Wm. Stowell**	**James O'Burrell**

A Three-part Drama With Wonderful Scenic Effects and Gorgeous Costumes. The Mere Announcement of the All-Star Cast Will Pack and Jam ***Your*** Theatre. Released Monday, June 12, Through General Film Company's REGULAR Service.

The Selig-Tribune The World's Greatest News Film. Twice Weekly in General Film Service.

The Cowpuncher's Peril A Tom Mix Drama Full of Thrills and Heart-throbs. Book through General Film.

SELIG-POLYSCOPE CO.

Chicago and Everywhere

PLOT OF "THE FALL OF A NATION"

First Published Outline of the Dixon Drama of National Defense —Accompanied by Victor Herbert's Music

The details which have been lacking concerning the story of "The Fall of a Nation" can now be supplied. June 6 is the opening date at the Liberty Theatre, New York, of the Thomas Dixon sequel to "The Birth of a Nation" and of Victor Herbert's original operatic score expressly composed for it.

The play proper opens in the New York mansion of Charles Waldron, who loves Virginia Holland, but whose big ambition is to establish the rule of imperialism in America. Miss Holland is the leader of the Suffragist-Peace group. She comes into conflict with Congressman John Vassar. His bill providing for a large American army is defeated. In the course of their political encounter, the Congressman's heart is won by the many charms of Virginia. She refuses him because he is so decisively opposed to her principles.

In league with the Imperial Confederation of Northern Europe, Charles Waldron hatches the great treason. Twenty thousand subjects of foreign powers, resident in New York, rise in the night. They capture the city from the National Guard, its sole defenders. Patriots and refugees flee to Long Island, where an American army is hastily improvised. But in the meantime a powerful fleet convoying transports has brought 150,000 invaders equipped with Krupps and all the latest death-dealing devices. After effecting a landing they whip the Americans in a three-day battle. The Nation falls. Washington, Philadelphia, Boston, next Chicago and St. Louis are occupied. Waldron puts on regal uniform and is hailed viceroy of the "Provinces of North America."

Virginia Holland professes loyalty to the new regime. Waldron entrusts her with organizing the Imperial Legion of Honor among American women, indicating that her high reward will be the vicereine's seat at his side, or possibly an empress's crown. While touring the country on this mission, the girl secretly enrolls the oath-bound order of the Daughters of Jael. She swears the flower of American womanhood—a million girls and women—to the destruction of the foreign usurpers. Those who cannot be won over by the women are marked for certain death.

In a night like the terrible Sicilian Vespers or the dread St. Bartholomew's Day, the Daughters of Jael and their male colleagues fall upon the revelling imperial minions. The wireless stations are taken, the forts and arsenals captured, the ships boarded, and the fast-riding American cavalry tramples down and cuts to pieces the drunken foreign soldiers opposing them.

"When the sun rises on the harbor of New York the Stars and Stripes flew from every ship and fort. An army of five hundred thousand men, half of them with the best rifles in their hands and big guns lumbering in their lines, were mobilizing under General Wood to capture Boston and Norfolk."

In the cast are Arthur Shirley, Lorraine Huling, Percy Standing, C. E. Geldert, Philip Castrock, Flora MacDonald, Leila Frost, Edna May Wilson, Paul Willis, Mildred Bracken, May Geraci, Beulah Burns and many others. "The Fall of a Nation" is in a prologue and three acts or twelve reels of film pariance. Bartley Cushing was the principal stage director. William C. Thompson and John W. Boyle photographed the great spectacle.

SCENE FROM "THE FALL OF A NATION."
(Thomas Dixon's Prophetic Filmdrama Depicting the Effects of Foreign Invasion of New York City.)

TO MAKE SCANDAL COSTLY

Mabel Taliaferro Suggests "Gossip-Box" as Means to Stop Rumor Circulation

Mabel Taliaferro has inaugurated the custom of the gossip-box, a tiny change-purse which women will attach to their vanity-cases, and men will carry in the pocket or attach to the walking-stick. It is for the purpose of discouraging idle and malicious gossip.

The person who says an ugly or malicious thing is confronted by the box, into which he is asked to put a coin as a fine. "The quickest way to most people's hearts," argues Miss Taliaferro, "is through their pocket-books. After a few fines the most inveterate gossip is going to give the matter a little thought. It seems at first impossible to stamp out this cowardly practice, but I believe a great deal can be done. Certainly it is worth trying."

Miss Taliaferro will select a committee of representative persons who will designate a charity to be benefited by the collections from the gossip-boxes.

PAID THE TRIBUTE OF TEARS

When at San Rafael, California, watching the work of Beatriz Michelena in "The Woman Who Dared," Otis Skinner chanced to overhear that a new positive print of "The Unwritten Law" was to have its inspection run in the "California" projection room. He had never previously seen the picture and so asked if he might not be present at the screening. Manager Scott was invited to accompany him.

During the seven parts of the production and right up to the end the famous actor sat in tense silence. Then came the big court room scene with Beatriz Michelena, as Kate Wilson, on the witness stand. This is said to be the greatest scene in which Miss Michelena ever displayed her talent as an emotional actress. Pretty soon Skinner reached over and touched Scott on the knee.

"She's got my pumps working too," he whispered.

A second later the operator switched on the lights. The tears were glistening in Skinner's eyes.

VITAGRAPH SIGNS ALICE JOYCE

Celebrated Star Will Return to the Screen in the New Feature "The Battle Cry of War

The Vitagraph company has signed Alice Joyce. Since THE MIRROR's exclusive announcement a few weeks ago that Miss Joyce intended returning to the screen, after a year of private life, much interest has surrounded her, and those who have watched her excellent work on the screen for years, will welcome her return.

The Vitagraph states that this famous player will be starred in the leading female role of their new film-masterpiece, "The Battle Cry of War," which is the sequel to the world-renowned "The Battle Cry of Peace." This role will afford Miss Joyce excellent opportunities in which to display the talents which endeared her to the public before her retirement.

Extensive preparations are under way for the filming of this production and it promises to rival "The Battle Cry of Peace," in every phase of excellence. Miss Joyce begins work at the Vitagraph studios on Monday, May 29.

INTERNATIONAL SCORES IN CHICAGO

Exactly nine hundred and three people were present at the special augmented performance of "The Mysteries of Myra," at Chicago. A wire from J. K. Burger, manager of exchanges of the International Film Service, Inc., states that the applause at the finish of the sixth episode of "Myra," followed by "Krazy Kat," lasted seven minutes.

Why be disappointed? Avoid this possibility by ordering a copy of the July 1st issue of the The Dramatic Mirror in advance. This issue contains the American Studio section, the third in the Studio series.

ESSANAY WINS

NEW YORK SUPREME COURT HOLDS THAT THE GREAT

ESSANAY—CHAPLIN "BURLESQUE ON CARMEN"

is solely the property

OF ESSANAY

and that it rightfully shows

CHARLIE CHAPLIN

As the star

If you have not already run this feature, do so at once and gain unlimited patronage and tremendous profits.

The only four reel Chaplin comedy in existence.

BOOK THROUGH ALL V. L. S. E. OFFICES

Essanay Essanay

"The Destroyers"—A Vitagraph Blue Ribbon Feature in five dynamic parts, featuring **Lucille Lee Stewart.** A powerful dramatization of James Oliver Curwood's virile-pulsed novel, "Peter God," directed by the genius of the screen, Ralph W. Ince.

"Into the Primitive"—Featuring **Kathlyn Williams** in her greatest dramatic triumph. An intensely absorbing production, directed by T. N. Heffron, and crowded with gripping situations, wonderful scenic effects and unusual climaxes.

How Are You Booking?

A la Carte or Table d'Hote?

Table d'hote eating and booking mean paying for unattractive offerings in order to get the attractive. You pay the same rate for the undesirable as you pay for the desirable.

When you Book a la Carte

You can *see* what you get—

You can *pick* what you want—

When you want it—as long as you want it—

You pay for each feature at a price based on its box office value to you.

Happy and contented are those exhibitors whom the Big Four is serving on the a la Carte plan. And that same service will also make you a satisfied customer.

What is *Your* order?

"Those Who Toil"—A powerful drama featuring **Nance O'Neil.** Directed by the master producer, Edgar Lewis. Written by Daniel Carson Goodman.

A big, forceful, heart-appealing epic of Justice, Honor and Love.

"That Sort"—Featuring **Warda Howard,** supported by **Duncan McRae, Ernest Maupain** and **John Lorenz.**

A dramatic cross section in the life of a woman who sinned, but who atoned through a supreme sacrifice to save her loved one.

V. L. S. E. Inc.

FEATURE FILMS OF THE WEEK

Bessie Barriscale Scores in the Beautiful Venetian Romance, "The Sorrows of Love"—Billie Burke as "Gloria" Gets a Good Start on Her Serial Story Running at the Globe Theater

"THE SORROWS OF LOVE"

A Five-Part Original Drama by Elaine Sterne and J. G. Hawks. Produced by the Triangle Ince Studios Under the Direction of Charles Giblyn.

Beatrice ..... Bessie Barriscale
Guido Perli ..... William Desmond
Contessa Angelica de Vecchio ..... Ora Carew
Prince Candoni ..... Herschel Mayal
Carlo Parodi ..... Wedgwood Howell

The Ince studio has outdone itself in the beautiful staging and wonderful lighting effects that have been attained in this picture. The Italian atmosphere has been observed with remarkable accuracy and without losing the sense of artistic values. The scenes on the gardens surrounding the convent with their atmosphere of stillness and piety, and those of the Venetian canals with their picturesque gondolas have seldom been surpassed in natural beauty by created settings. The mansion of the Prince Candoni and its surrounding grounds are magnificent, and the council chamber is very impressive in its magnitude and original handling. The street scenes surrounding the forum are very effective and accurate in detailing, while the crowds have been most capably maneuvered. In the riot scenes the lighting effects are deserving of comment, especially those used about the altar where the body of the girl is lying. At times the effect is that of a heavenly light playing on the devout face of the nun, and the results are truly beautiful.

Bessie Barriscale well conveys the idea of sanctity and love as the veiled nun, and, later when she casts aside the sombre gown to go out into the world, she still retains the spirit of love, but she brings out the great force of character. Miss Barriscale has remarkable opportunity to express her emotions by those eyes which have made her famous and her power of repression is remarkable. The role seems to fit her perfectly. She has excellent support in the cast. Wedgwood Howell in the highly emotional role of Carlo Parodi, a vehement socialist, does especially good work. William Desmond as Guido Perli, the labor leader, gives a creditable and pleasing performance and leaves little to be desired. Ora Carew, as the Contessa Angelica de Vecchio, is very pleasing in her portrayal, and Herschel Mayal is unusually effective as the powerful Prince Candoni. Despite the wonderful staging and the excellent cast, the conflict of capital and labor, which is the underlying theme, lacks a vital punch. This is probably the result of the lack of conflicting romantic forces in dealing with the two major characters, Beatrice and Perli. The introducing of the third character to give this force would probably add the desired effect.

The locale of the story is Venetian. To carry out the message of the girl who died of a broken heart to her lover in the outside world, Beatrice, a nun, leaves the Venetian convent. Temporal affairs prove too much of an attraction for her and she falls in love with a labor leader, Guido Perli. She becomes insanely jealous of him, and only when he is wounded in an attack on Prince Candoni's palace does she forgive him. Their brief happiness ends with his death, and the beckoning hand of duty bids her return to the convent once more. S.

"THE FINAL PAYMENT"

A Two-Part Original Drama Written by Maude Thomas. Produced by Lubin Company Under Direction of Leon D. Kent for Release on General Film Programme, May 30.

Richard Ayres ..... L. C. Shumway
Effie, his wife ..... Helen Eddy
Mrs. May Benton ..... Velma Whitman
Douglas Benton ..... Melvin Mayo
The Burglar ..... George Routh

"The Final Payment" is a strong little drama of modern life, the moral of which seems to be that youthful matrons would do well to avoid risking their limited means by gambling in social circles. Effie Ayres, wife of a young clerk, goes to a party given by a wealthy friend named Mrs. Benton and loses at cards a sum of money intrusted to her by her husband for other purposes. An opportunity to steal the money back presents itself, and Effie is unable to resist the temptation. She obtains her hostess's purse, which also contains a valuable diamond pendant. Her action is witnessed by a burglar, who visits Effie's home, and steals the plunder in turn.

How the burglar loses the loot when when pursued by a policeman, and Effie again secures it, is told in a series of thrilling incidents. Effie sends back the purse with its contents to the owner by a messenger, who decamps immediately after delivering it. Mrs. Benton has no idea that Effie is the original cause of her trouble, and sends her back the money with a kindly note, explaining that she is aware her guest could not afford the loss. Thus saved from her recklessness, Effie gives her husband the money, and is cured forever of the propensity to gamble.

Helen Eddy gives a commendable performance as Effie, the butterfly wife, L. C. Shumway being equally effective in the role of her husband. The rest of the cast are well up to the usual Lubin standard, and the photography and directing of first-class grade. P.

"GLORIA'S ROMANCE"

A Motion Picture Novel in Twenty Chapters by Mr. and Mrs. Rupert Hughes. Produced by George Kleine, Under the Direction of Walter Edwin, and Starring Billie Burke, at the Globe Theater.

Gloria Stafford ..... Miss Billie Burke
Dr. Stephen Royce ..... Henry Koelker
Richard Freneau ..... David Powell
David Stafford ..... William Roselle
Frank Mulry ..... Frank Belcher
Pierpont Stafford ..... William T. Carleton
Lois Freeman ..... Jule Power

Billie Burke is the charming young heroine and it is her superb characterization that holds interest in "Gloria's Romance," at least in the first two episodes. All through the entire first episode the Gloria of Miss Burke is a sweet and delightfully girlish creature, whose whims cause pleasing chuckles of laughter from time to time. Her tricks are all so natural that she seems to be right amongst us. Getting the young doctor to do her algebra, pinning the slippers of the governess to the floor, and then her midnight escape in the borrowed auto, ending disastrously in the surf, are all perfectly plausible events created by the over-romantic mind of the seventeen year old school girl. Even in the "close-ups" she carries out in most charming fashion the girlish impressions; each facial expression being most pleasantly accurate. Miss Burke is supported by a highly efficient cast, headed by Henry Kolker. He is an ideal hero, free from all superficiality. Richard Freneau, the villian, is most ably portrayed by David Powell. His effeminate touches add considerably to the effectiveneess of the part.

The picture at first depends entirely upon its beautiful settings and its realistically drawn characters. The semi-tropical backgrounds are exquisite, and the water views very picturesque. The photography is well above the average. A little tinting in the first chapter would add to the realism of the night scenes. However, in the second chapter this has been done on all occasions. The introduction of the characters at the beginning as characters stepping out of a novel is as unique as it is effective.

The story is typically that of a romantic novel and as such it has little complexity of plot. It is just simply pleasing. The first episode, called "Lost in the Everglades," deals with the escape of Gloria, which leads to her losing her way in the Everglades. She obtains succor from several of the inhabitants, after which she goes on her way wrongly directed. The second chapter, called "Caught by the Seminoles," deals with her capture by the Indians and the fight for her, during which she is rescued by Freneau. The Indians are native Seminoles and they make good but stolid actors. S.

"THE PURSUING VENGEANCE"

A Five-Part Picturization of "The Mystery of the Boule Cabinet." Featuring Sheldon Lewis and Produced by the Unity Sales Company Under the Direction of Martin Sabine.

Crochard ..... Sheldon Lewis
Mimi ..... Jane Meredith
Godfrey ..... Henry Mortimer
Lester ..... Henry Cargill
Countess Simone ..... Grace Hampton
Vantine ..... Ernest Cossard
Simmons ..... William Frederic

"The Pursuing Vengeance" is a very interesting picture, filled with mystery and exploiting the escapades of "Crochard, the Invincible." The photography and effects are good, all combining to make this an admirable "crook" picture. There is little sensational, and the picture must travel upon its own merits.

Sheldon Lewis portrays Crochard, a French thief who succeeds in baffling Americans with his cleverness. Mr. Lewis is a little too matter of fact at times, spoiling the effect. This is most noticeable in the scene where he gains access to the chambers of the Countess Simone and possession of the priceless diamonds. He fondles them for some time apparently unaware that in that length of time the countess might have forgotten them or that some one else might enter her apartments. Jane Meredith as Mimi, could improve upon the dramatic moments offered her, but in the main she is agreeable. Henry Mortimer is pleasing throughout. The remainder of the cast deserve special mention for their excellence.

Vantine, an art connoisseur, while in Paris purchased a valuable and unusual Boule cabinet. The cabinet is delivered at his home in New York, and while examining it, he is mysteriously slain, two small wounds upon his hand being the only clue. Those who would investigate the cabinet are one after another slain.

Unknown to others, the cabinet contains incriminating love letters, the property of a French lady of prominence, and also diamonds stolen from the Countess Simone by Crochard, a famous thief, and hidden in the cabinet by him. Both follow to America to get possession of the old Boule, which has been locked in a police station to prevent its working more havoc. In the guise of a detective who has been summoned from abroad, Crochard enters the station and gains possession of the jewels, returning the letters to their author. Crochard is discovered and captured when about to escape to South America.

The story is interesting, holding one's attention throughout. The manner in which the cabinet deals out death is brought about through the opening of a small drawer, which upon being opened, releases a poisoned prong, catching the intruder upon the back of the hand. F. S.

BESSIE BARRISCALE IN "THE SORROWS OF LOVE" (TRIANGLE-INCE).

"THE COURTESAN"

A Five-Part Original Drama by William Parker. Produced by the American Film Mfg. Company, Under the Direction of Arthur Maude. Released on the Mutual Programme May 18.

Mayda St. Maurice ..... Eugenie Forde
Glen Manley ..... Hal Cooley
Bayard Vance ..... Al. Fordyce
Murdock Grandby, Sr. ..... Charles Wheelock
Murdock Grandby, Jr. ..... William Carroll
Betty Howard ..... Nell Franzen

"The Courtesan" is an entertaining and convincing picture, based on the old theme of the mother who sacrifices her reputation for her son; but in this case political situations have been woven into it, giving an original touch. The story has been well told and the staging is quite adequate. In places the settings are quite elaborate, but several times the air of richness is spoiled by cheap, artificial-looking walls. The exteriors on the whole are beautiful and the lighting effects are arranged to enhance their picturesqueness, as does the excellent photography.

Seldom have we seen Eugenie Forde appear to better advantage than she does in the role of Mayda St. Maurice, who sells herself that her son might live. The part is a sort of a semi-vampire role, and it is one that fits Miss Forde to perfection. She conveys the loving qualities of the mother as well as the enticements of the courtesan. Al Fordyce gives a creditable performance as the paternal old lawyer, and the others in the cast are quite effective in their various roles.

The story is that of a wife who is deserted by her husband, a gambler, when their son is born. She sells herself to support the child, while the husband, under an assumed name, becomes a successful contractor in another city. When the son has reached his majority he is admitted to the bar, thinking his parents are dead. S.

"THE SILENT SHAME"

Fourth of the "Who's Guilty?" Photo-Novels. From the story of Mrs. Wilson Woodrow and Produced by the Arrow Film Corporation. Released through Pathe, May 29.

Bruce Kingston ..... Tom Moore
Eunice Hilliard ..... Anna Nilsson
Evelyn Eden, Eunice's Daughter ..... Anna Nilsson
Duncan Hilliard ..... Edward Dans
Hilliard's Lawyer ..... Joel Day

Though holding one's interest and having a novel twist, this picture is not so thoroughly good as those chapters that have preceded it. Its conclusion, where both drink of the poison contained in a ring, is not convincing. It is clumsy and does not blend artistically with the rest of the story that leads up to it. However, in view of the splendid work done, we can perhaps afford to overlook this one misfit.

Miss Nilsson and Mr. Moore continue to furnish us with the good action for which the "Who's Guilty?" series of dramas demand. The remainder of the cast contributed excellent work. A neglected wife is Mrs. Hilliard, and it is not to be wondered at that she welcomes the attentions of a young and popular society youth. But such actions breed gossip and the pair are criticised for what they publicly do. Returning home unexpectedly Mrs. Hilliard finds that her husband has had a night of frivolity, for there are the remains of a feast and several men and women are still to be found asleep on the table. Disgusted, Eunice informs her husband that she will begin immediate action for divorce. She is given a mock decree and marries Bruce. A short time later she is spirited away by Hilliard and told of the mock divorce. Pride forbids her return to Bruce.

Eight years later Bruce has become a recognized author, and has fallen in love with the actress playing the leading role in his new play. The role calls for a ring wherein is contained a "poison." A ring is purchased, but is sold with the warning that it contains real poison, having once been the property of a European countess. Bruce marries the actress. The first Mrs. Kingston returns and discloses the fact that the girl, whom Bruce has married, is her own daughter. When in the play, she is supposed to swallow the "fatal" contents of the ring, Evelyn really takes the poison and when she does not rise to acknowledge the applause of the audience, Bruce rushes from the wings and discovering the tragedy, lifts the ring to his lips.

A clever bit of one actress playing two characters is the incident when mother recognizes daughter. The photography is good and the direction of the piece has been handled admirably. F. S.

"REGGIE MIXES IN"

A Five-Part Original Drama by Roy Somerville, Featuring Douglas Fairbanks. Produced by the Triangle Fine Arts Under the Direction of William Christy Cabanne. For Release June 11.

Reggie Morton ..... Douglas Fairbanks
His Valet ..... Joseph Singleton
Agnes ..... Bessie Love
Tony Bernard ..... W. E. Lowery
The Cabaret Proprietor ..... Wilbur Higby
His Right-Hand Man ..... Frank Bennett
An Admirer of Miss Fleming ..... A. D. Sears

The refreshing comedy of those sterling players, Douglas Fairbanks and Bessie Love, assisted by the able direction of William Christy Cabanne, has seldom been set off to better advantage than in "Reggie Mixes In." Douglas Fairbanks in the role of Reggie Morton, a wealthy young idler, has considerable opportunity to display his athletic ability and his pleasing personality when he jumps from the society to the slums in order to win the love of a little cabaret singer. He is chivalrous by nature and his athletic training comes into good stead when he has to fight for his girl. The scraps are masterpieces of their kind and the contestants take some very bad falls. Despite the grimness of these affairs, Fairbanks always manages to introduce some light comedy touch.

Bessie Love plays the role of the little cabaret singer, and with those wistful eyes of hers she cannot but help arouse sympathy. Her work leaves nothing to be desired. Joseph Singleton as Reggie's valet is a quaint old character with a pronounced gift of comedy, and he adds considerable to the fine qualities of the picture. "Old Pickle Face," as he is called, is most essential to the Gallaghers, and their assumed air of toughness is appealingly funny. The picture is of the typical Fairbanks success, and while it has no great dramatic value the story is unique and serves its purpose well.

Reggie, a millionaire, tires of society and discovers a pretty little girl who dances at Gallagher's saloon. In order to win her he gives up his magnificent home and, with his valet, lives in the place so he can be near her. He gets a job as a bouncer and in a thrilling climax, a fight with a rival gang leader, he not only wins the scrap but the hand of Agnes. Through an attorney a will leaving Agnes a considerable sum of money is effected, and some time later, after putting her through the acid test, he meets her as his social equal in his own home, and Agnes once more consents to marry him.

The story is very well told by the masterful direction of William Christy Cabanne, who has effectively staged the production and made the most of its dramatic qualities.

REVIEWS OF FEATURE FILMS

"SAINTS AND SINNERS"

A Five-Part Adaption of the Stage Drama of the Same Name by Henry Arthur Jones, Featuring Peggy Hyland. Produced by Famous Players, for Release on Paramount Programme May 28.

Letty Fletcher.....Peggy Hyland
Jacob Fletcher.....Albert Tavernier
Captain Fanshawe.....Hal Forde
George Kingsmill.....William C. Lampe
Hoggard.....Clarence Handyside
Lydia.....Estar Banks
Peter Greenacre.....Horace Newman

As a stage play "Saints and Sinners" attained a high degree of popularity both in this country and England. There is a reason to believe that the film version will be equally successful, as it is well directed, and Peggy Hyland, in the leading role of Letty Fletcher, gives a performance worthy of her international reputation.

The plot revolves about the characters of Letty Fletcher and her father—Jacob, a minister, who are living contentedly in their village home. Letty has as suitors for her hand George Kingsmill and Captain Fanshawe. She at first rather favors the captain, who inveigles her into making a trip to the city with him, where he takes her to a hotel. Letty realizes her danger in time, and saves herself by quick use of the telephone. Her father and George Kingsmill come to her assistance, and a struggle takes place between the rivals, who are finally separated. Hoggard, the village banker, obtains evidence of Letty having visited the hotel in company with Fanshawe. With this information to aid him, he coerces the minister into a disastrous speculation in connection with his bank, which is on the brink of failure. When the bank does fail blame attaches to the Reverend Jacob Fletcher, who loses his pastorate in consequence. George Kingsmill has offered to marry Letty in spite of the scandal, but she refuses, and he goes abroad. The villagers who have lost money through the bank failure pursue Hoggard with violent intent. He seeks refuge in the minister's house, and Fletcher returns good for evil by telling a falsehood to the angry members of the crowd in search of Hoggard. In the end George comes back a rich man, and Peggy accepts him as her faithful lover. Jacob Fletcher is reinstated as pastor and his name cleared from the stain unjustly put upon it.

Miss Hyland is prettily pathetic and appealing as the innocent Letty. The role calls for numerous strong emotional displays, and the English star is particularly efficient in that respect. It is due to her clever work that the play maintains its interest from the first to the final reel, and proves beyond the shadow of a doubt that the Hyland gift of magnetism is not overrated by her many admirers. Albert Tavernier scores a decided triumph as Letty's father, and succeeds in awakening considerable sympathy for that amiable, though not over-bright old gentleman, a feat wherein a less capable actor must have failed dismally, for the part is a difficult one to present properly. Clarence Handyside makes a convincing study of the role of Hoggard, the banker, and Hal Forde and William C. Lampe, in their respective roles of Captain Fanshawe and George Kingsmill, are extremely effective. The support is good throughout.

The picture is characterized by clear, distinct photography, a number of really exquisite rural scenes being in evidence, and taking it on the whole, may be said to compare favorably with other artistic productions from the Famous studios. P.

"THE LIGHTS OF NEW YORK"

A Five-Part Original Drama by Charles L. Gaskill. Featuring Leah Baird. Produced by the Vitagraph Company, Under the Direction of Van Dyke Brooke for Release on the V. L. S. E. Programme, May 29.

Yolande Cowles.....Leah Baird
Hawk Chovinski.....Walter McGrail
Skelly.....Arthur Cozine
Poppy Brown.....Adele De Garde
Mrs. Cowles.....Leila Blow
Mrs. Cropsey.....Agnes Wadleigh
Martin Drake.....Don Cameron
Mrs. Blossom.....Edwina Robbins

As the name implies, "The Lights of New York" is a lurid melodrama contrasting the lower and upper classes of society in its character drawings. The idea of the crook from the slums becoming educated so he can pursue his work among the elite with impunity, gives a unique touch to the story. There is plenty of action and numerous intensive moments leading up to a fitting climax when the marriage of the society crook and the heiress is stopped at the last moment. The crook has forsaken his friends in the slums, but at the last moment they appeared in time to stop the wedding and send him to prison. Both his sister and ex-fiance are married and, as the story goes, "live happily ever after." There is much suspense and strength to the story until the climax is reached, but some situations are spoiled by the injudicious use of the subtitles. The alliterative exclamatory wording does not measure up to the standard established by the Vitagraph Company. When it comes to the "wilful wiles," etc., we expect a few punctuation marks, but they have been almost entirely overlooked.

The cast is a notable one, and the character delineations are without exception very good. Adele De Garde as Poppy Brown, an orphan of the slums, is both sympathetic and convincing in her role. Arthur Cozine gives one of the best portrayals that we have seen him do in some time. As a gangster who reforms, he is at all times convincing, and he fits right into the part. Leah Baird and Walter McGrail both do justice to their parts, while the supporting cast fill the roles very effectively.

The settings both interior and exteriors serve their purpose well, and the scenes have all been photographed sharply and distinctly. S.

"THE CODE OF THE HILLS"

A Three-Part Original Drama, Written by Millard Wilson and Directed by Melvin Mayo. Produced by Lubin Company under Supervision of Captain Wilbert Melville for Release on General Film Programme June 1.

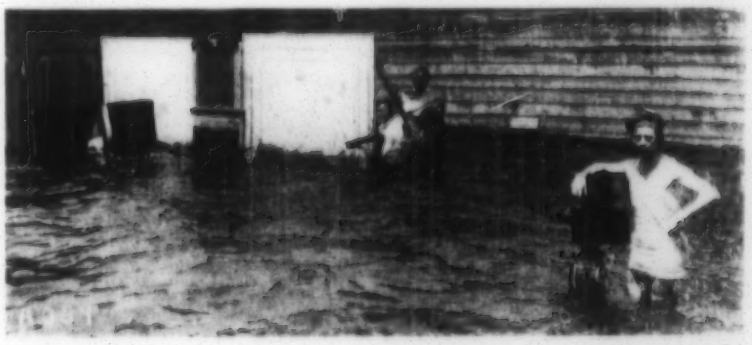
Jim Lane.....Melvin Mayo
Matt Lane.....Millard Wilson
Mrs. Lane.....Adelaide Bronti
Robert Emerson.....Cecil Van Auker
Nan Lane.....Lucy Payton
Grace Caldwell.....Evelyn Page

"The Code of the Hills" attempts the always hazardous experiment of presenting a double plot, the first scheduling a set of characters, most of whom are again in evidence a generation later. In this particular case the hiatus of the passing years is rather cleverly slurred over in such fashion as to hold the drama's interest to its close. Had the action slackened for an instant, or the members of the cast proved unequal to the demands made upon them, the result might have been unhappy.

As it was, the play went swiftly from the start to an intensely dramatic climax. Lucy Payton, in a dual role, first as the unsophisticated mountain maid who marries Robert Emerson, and later as Nan Lane, daughter of the Emersons, handled the many emotional situations in which she found herself with artistic power and skill. Robert Emerson did some very effective work as lover of the first Nan Lane, and in the big scene of the tale, where the girl who comes to slay him suddenly stands revealed as his daughter, scored a decided triumph. The support rendered the principals by the remainder of the cast merited high praise.

Briefly outlined, the story brings Robert Emerson, a rising young District Attorney, from the city to the home of mountaineers who hold to their ancient code of extracting revenge for real or fancied slights through the medium of loaded rifles, rather than due process of law. While on this vacation he wins the love of Nan Lane adopted daughter of the Lane family, whose mountain suitor, Jim Lane, surrenders her to the city visitor because he believes his self-sacrifice will result in the girl's happiness. Nan's social debut is not a success. She offends a man whose political influence her husband needs, and Robert upbraids her severely. Nan returns to her mountain home, where a baby girl is born. The mother dies, and Robert Emerson is led to believe that the child has not survived.

In later years Matt Lane shoots and kills a man who insults Nan, who has grown to maidenhood in their midst. Emerson, now on the bench, pronounces sentence upon Jim Lane, who is believed guilty of the murder. Jim gets ten years in the penitentiary. Matt Lane goes to the city to see Emerson and confesses that it was he who did the killing. Nan then appears on the scene, points a revolver at Emerson and tells him she has come to avenge her uncle, whom he unjustly sent to prison. Matt intervenes and saves Emerson's life, telling him that Nan is his daughter. Emerson obtains a pardon for Jim Lane, and father and daughter are reconciled. P.



FILMING "DEEP SEA" STUFF FOR "ARMADALE" (GAUMONT).

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"The Law Decides"

Seven-Part Drama. Written by Marguerite Bertsch. Produced by William P. Earle and Marguerite Bertsch. Featuring HARRY T. MOREY, DOROTHY KELLY and DONALD HALL

"Britton of the Seventh"

Stirring Military Drama by Cyrus Townsend Brady

"The Ordeal of Elizabeth"

From the book by George C. Hazleton. Produced by Wilfred North. Featuring LILLIAN WALKER, supported by Evart Overton

"The Suspect"

Six-Part Drama. From the Play by H. J. W. Dam. Produced by S. Rankin Drew. Featuring ANITA STEWART

"The Lights of New York"

Five-Part Drama. Written by Charles Gaskill. Produced by Van Dyke Brooks. Featuring LEAH BAIRD, supported by Walter McGrail.

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REVIEWS OF FEATURE FILMS

"THE THOUSAND DOLLAR HUSBAND"

Produced in Five Parts by the Jesse L. Lasky Film Corporation and Released Through Paramount Pictures Corporation. Story by Margaret Turnbull.

Sven Johnson ..... Theodore Roberts
Olga Nelson, his niece ..... Blanche Sweet
Douglas Gordon ..... Tom Forman
Stephen Gordon, his father ..... James Neill
Lawyer Judson ..... Horace B. Carpenter
Madame Batavia ..... Lucile La Varney
Jack Hardy ..... E. L. Delaney
Maggie, Olga's friend ..... Camille Astor

Though the theme of "The Thousand Dollar Husband" is not novel, it is interesting throughout with a generous amount of humor properly placed. The production has an appeal that will find a ready demand with the public. A clean story, properly cast, and correctly produced, is "The Husband's" happy fate.

Blanche Sweet, as a Swedish slavey, and later a lady of luxury, is very charming, and her portrayal of both characters is delightful. We do not recall a picture in which she was more pleasing. Much credit is due Tom Forman for the success of the picture. His characterization of the college chap is quite free from the superficial and devoid of clumsiness. The remainder of the cast were well chosen and all worked earnestly for the good of the action and the story. Direction has been careful, and the photography is generally good.

"The Thousand Dollar Husband," as a story, is founded on the fact that Olga, a Swedish maid of all work in a college boarding house, falls violently in love with a young college chap from California. Douglas' father, a broker, fails just at the time when Douglas is in need of several hundred dollars to pay a number of debts, and sends his student son sufficient money to enable him to return home. Thinking to make more money, Douglas seeks out a gambling place run by Jack Hardy, a crooked card shark, and there loses all. Olga, in the meantime, seeks a clairvoyant to learn of her prospects for marrying. Madame Batavia informs her that things will be very agreeable for her as she is soon to come into possession of a fortune.

True to the seer's prediction, Olga's uncle dies, leaving her a fortune of ten thousand dollars and lands in California, provided she marry before her next birthday, which is in the coming week. She begs Douglas to marry her, saying that she will give him one thousand dollars and that they will separate after the ceremony. To this he agrees, marries her and returns home to California. The clairvoyant and her son, Hardy the gambler, accompany Olga to her Californian estate, which is situated in the same town where Douglas lives. The two crooks are to make a lady of the servant-heiress, and at the same time absorb as much of her fortune as is possible. At a reception Douglas and Olga meet but do not disclose the relations that bind them. It is not until Hardy makes unwelcome advances to his wife that Douglas is inspired to watch over her and protect her from the pair. Due to the presence of detectives who have been trailing them, the fortune teller and her son prepare to flee, intending to drug Olga and take her captive with them. The heiress detects the plot and is attacked by Hardy when she accuses him. Her husband, together with detectives, enter upon the scene and all ends well.

F. S.

"THE MYSTERIES OF MYRA"

The Sixth, Seventh and Eighth Episodes of the Serial by Charles Goddard and Hereward Carewether. Featuring Jean Southern and Howard Estabrook. Produced by the Whartons for Release by the International Film Service.

The three latest episodes of "The Mysteries of Myra" still hold definitely to that obscure and technical theme of psychic phenomena which, however, readily lends itself to embodiment in a unique and interesting story. The sixth episode deals with the practically unknown subject of astral bodies, and if it were not so clearly shown in picturization it would be far too deep for the average person to assimilate. In plain language it means that the life and spirit of one person is transferred to the body of another. In this case the body of the Grand Master receives the spirit of Myra and vice versa. It is not until the very end that this is clearly disclosed, although by means of animals who are supposed to recognize this change it has been attempted to explain the matter, but we do not feel certain about astral bodies until we see the change of spirits at the very end of the episode.

In connection with this part there are some excellent double exposures, the face of Myra fading into that of the Grand Master, to indicate that it is his spirit that leads Myra to the den of the devil-worshippers from which she is taken to a hut in the gorge. There she receives her own spirit again and Alden tries to rescue her, but to prevent their escape the Grand Master orders the dam opened and the torrents sweep the hut away. Alden, however, manages to bring Myra safely ashore. The scenes in connection with the bursting of the dam and the sweeping away of the hut are strikingly vivid. There are also a number of picturesque exteriors. However, the most startling effect in the whole episode is when the deathlike image in the cave comes to life. This will certainly startle anybody.

The seventh episode deals with an abstract subject which is little understood, the materialization of spirits. The spirit of the Grand Master comes into a form beneath a red light and attempts to kill Myra after Varney, another member of the band, had failed in the attempt. Violet rays form a trap which almost result in the killing of the spirit, but Myra is saved from death. Dr. Reese, the famous clairvoyant, is used to give warning of the attempts of the Grand Master to cause trouble. Animals are again used to disclose the presence of spirits. This episode, although it is very interesting, might be somewhat too technical for some people. However, it is worth seeing even if only for the marvelous double exposures. Those of the spirits of Varney and the Grand Master walking up the stairs are simply remarkable, and we have yet to see better examples of technical photography. Even the walls can be seen through the "spirits," so distinct are the views. Double tinting is also used to good effect in several of the scenes.

The eighth episode is less technical and more purely melodramatic than the two previous episodes. It is about another attempt to end Myra's life. This time a recalcitrant member of the devil-worshippers is sent to do the act. He secures employment as Myra's gardener and tries to shoot her from the distance, but his attempts are foiled by means of triple mirrors which give Myra a false position.

The line of cleavage of the bullet fired by the gardener is shown in a most clever manner. The bullet comes through the door and it is shown in a twinkling. The photography in this episode fully comes up to the high standard so far maintained all through the series.

S.

"THE FLIRTING BRIDE"

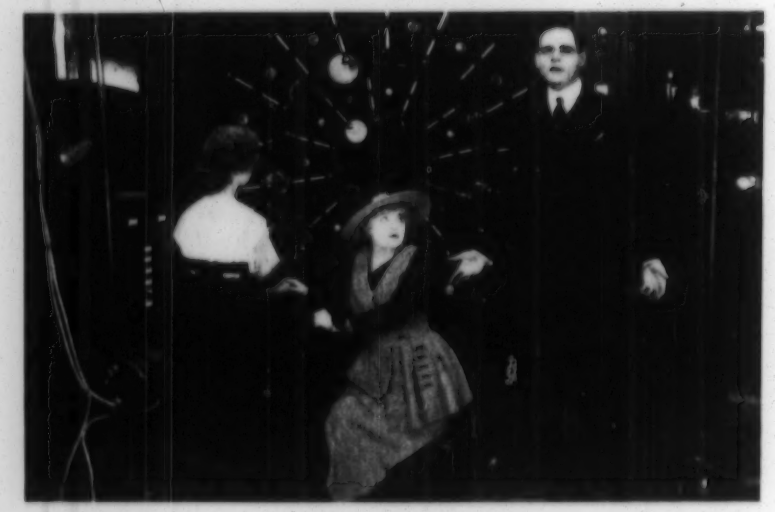
A Three-Reel Knickerbocker Star Feature Released by General Film Service, May 26, Featuring Jackie Saunders.

The Bride ..... Jackie Saunders
Her Husband ..... William Conklin
The Spy ..... Edward J. Brady
The Commandant ..... Henry Stanley

Miss Saunders made the best of the role allotted her, and considering it as a whole, this picture would do better were it exhibited as "Jackie Saunders," featuring Jackie Saunders. The direction is poor. Details are neglected in spots where their neglect is inexcusable. A brief outline of the story will suffice:

On her honeymoon, the bride gets off the train at a way-station for a soda, with one of her former admirers, leaving the irate hubby in the Pullman. Naturally, the train pulls out, deserting them. Husband gets off at the next station and "retrieves" the wayward bride. Upon her rescue she vows never to look at another man.

F. S.



HOWARD ESTABROOK AND JEAN SOUTHERN IN "THE MYSTERIES OF MYRA."

SERIAL FILMS

"THE TANGLED WEB"

Third of the "Who's Guilty?" Photo-Novels. Produced by the Arrow Film Corporation and Released Through Pathe, May 22. Story by Mrs. Wilson Woodrow and A. S. Levino.

Fleetwood Blair.....Tom Moore
Ruth Alden.....Anna Nilsson
Barton Kendrick.....Arthur Donaldson
Alice.....Paula Shay
Ruth's Guardian.....Helen Tracy

That big subjects can be brought out intelligently in two reels is proved by the Arrow-Pathe production, "Who's Guilty?" When reviewing the first two releases of the series, we were a bit dubious as to whether or not they could keep the good work going, but "The Tangled Web" is quite equal in dramatic values and excellent production to its predecessors.

Miss Nilsson is as lovely, if not more so, than ever before, and her costumes are a revelation. Tom Moore is, of course, kind and gentle with that ever ready personality that creeps about us. The remainder of the cast does justice to the admirable efforts of Miss Nilsson and Mr. Moore, and have been well placed for the characters they portray. We fervently hope that the forthcoming chapters will be kept up to the standard of those that have gone before.

The story is interesting and highly probable, and is made of that type of material contained usually in a five reeler. Blair is in love with Ruth Alden, an heiress under the careful eye of a never-sleeping aunt whose aspirations for Ruth are that she marry Kendrick, a middle-aged and wealthy broker, for whom Ruth cares nothing. The aunt will therefore not hear of the engagement of Ruth and Blair, sending them away angrily. The dejected couple seek solace at the house of another aunt, Peace Alden, a highly sensible woman, who immediately calls up the heiress' guardian asking that they be forgiven. Apparently consenting, the aunt makes all possible haste to the house of Peace and tells the lovers that she is reconciled. She then seeks out Kendrick, persuading him to send Blair abroad to manage the broker's foreign affairs. Forging the hand of Ruth, the plotting guardian writes Blair a letter advising him of the position offered by Kendrick and that he had better take advantage of it for she will wait a year for him to return. Blair discusses the plans for the trip with Kendrick, and Ruth, overhearing, denounces him. Bewildered, Blair attempts to explain, giving her the letter, which she destroys without reading. While the dejected lover is abroad Ruth marries Kendrick. Upon returning to America, Blair goes immediately to report at his office, and while there, Ruth enters and he learns of her marriage. Kendrick advises Ruth to be pleasant to Blair for "business reasons," to which extent she invites him to dinner. In the course of the meal Ruth and Kendrick quarrel and both leave the table. When they do not return Blair goes in search and finds Ruth prostrate upon the floor where she fell from a blow struck by her husband. Then follow explanations and the one idea of the happy-unhappy couple is to ruin the broker financially. To this end they supply rivals with information which leads to Kendrick's complete ruination. Having succeeded in their quest for revenge, Ruth and Blair determine to elope, with the agreement that they meet at her house. While leaving, Kendrick, demented from his reverses, enters and drawing a revolver kills Blair. The terrified Ruth hides in a closet, but her terror is increased with the expectancy of the bullet through the door that culminates the tragedy. F. S.

"A BABY GRAND"

A Single-Reel Kalem Comedy Produced by Robert Ellis, Featuring Rose Melville. Released May 26.

Rose Melville, the original "Sis Hopkins," is the star of this comedy, which, written by Frank Howard, is particularly well suited to her talents. Miss Melville occupies a niche in modern comedy that is all her own, and in the present instance her work is spiced with all its old-time originality.

Sis is engaged as servant to a young married couple. While she is out on an errand, a baby-grand piano is delivered at the house. An Italian suspender peddler drifts around the corner and offers his wares at the residence where Sis is employed. He is promptly thrown out by the male servant. A colored woman carrying an ebony-black pickaninny closely wrapped up, asks the peddler to mind the infant, while she goes to the store. The peddler stands at the corner with the swathed baby in his arms. Sis, returning from her errand meets the male servant, who informs her that a baby-grand has been delivered at the house during her absence.

This information in Sis's versatile mind takes the form of "a grand baby." She immediately hastens to the home of the grandparents of her employers to tell the glad news. These latter have been estranged from the young couple, but on hearing the tidings of the new arrival, resolve to forgive them, and fly to the scene of action to offer congratulations. Sis follows, and espying the baby in the peddler's arms, imagines it to be the new heir. She snatches the baby and brings it into the house, just as the grandparents are beginning to ask embarrassing questions. Sis throws back the clothes from the infant, revealing a round, chubby face as black as the ace of spades. General consternation reigns, until the son-in-law manages to make his voice heard above the confusion, and pointing to the baby-grand piano, intimates that it is the cause of the error. The negro woman arrives, breathing wrath, in search of her kidnapped infant. She is pacified and sent away, and a reconciliation takes place between the old people and the young couple.

The comely is cleverly presented, the direction and photography being of the class for which the Kalem is noted, and will be well received by the large following Rose Melville has gathered to her standard in the amusement word. P.

TREE'S "MACBETH" AT THE RIALTO

Managing Director S. L. Rothapfel announces that the Rialto Theatre has secured exclusive rights for the first public presentation of Sir Herbert Beerbohn Tree's production of "Macbeth." This will be made ten days hence as the Rialto's contribution to the observance of the Shakespearean tercentenary. The presentation will begin on Sunday, June 4, and will terminate on Saturday, June 10.

The arrangement, between the producers, the Reliance Motion Picture Corporation, and the Rialto management was made with the personal approval of Sir Herbert, who signified his preference for that new theatre over any in the country for the premier presentation. In keeping with the dignity of the occasion all the incidental features of the Rialto programme—news and topical pictures, the comedy and usual musical programme—will be eliminated. Instead, an elaborate musical setting has been arranged, which will be played by the Rialto Orchestra and the grand organ.

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IN THE PICTURE STUDIOS

AUDREY MUNSON, the "American Venus," who is shortly to appear as the star of the new American-Mutual seven-act allegorical feature, posed for approximately seventy-five per cent of the outdoor sculptor work seen at the Panama-Pacific Exposition in San Francisco.

EUGENE NOWLAND, who is on the Metro-Columbia staff of directors, though still a young man, is a pioneer in the world of motion pictures. He was at Old Chickering Hall in 1890, when Thomas A. Edison, with Dr. Alexander Graham Bell and Evart Wendell, first exhibited the motion picture apparatus to scientists.

NIJINSKY, the famous Russian dancer, and Annette Kellermann, may be seen in vaudeville in a dancing act, before being pictured.

"VISITING THE SULTAN OF SULU" is the very interesting title of the eighteenth of the Paramount-Burton Holmes travel pictures.

WILLIAM EAGLE EYE, though an Indian, will play a Chinese role in a picture now being produced in California and Arizona by the Fox Company.

LOUISE DANIELS WIRTH, Josephus Daniels's beautiful niece, will make her debut in filmdom in a two-reel drama released through Mutual to be known as "For Uncle Sam's Navy."

CHARLIE CHAPLIN'S screen wardrobe consists of the following: nineteen hats, seven pairs of shoes (with the Turkish twist), four bamboo canes, and five suits of clothes.

MARY MILES MINTER, who is shortly to make her initial appearance as a Mutual star, has been upon the stage since she was three years old. It was not until she appeared in "The Littlest Rebel" with William Farnum, that attention was centred upon her.

HELEN HOLMES, the Signal star, is somewhat of a rancher. She has a large ranch in Lower California and is constantly adding more to her stock.

AMONG the youngest of directors is William Russell, star and director of American-Mutual Masterpictures de Luxe Editions. He is twenty-five years old and has been in the field for quite some little time.

AMONG those to be seen in "Whispering Smith" will be Leo Maloney, Paul C. Hurst, Thomas G. Ingham, Belle Hutchinson, Walter Rodgers, and others.

EDWARD COXEN, Lizette Thorne and George Field will be seen in the principal roles of "Power of Mind," a three-reel picture soon to be released through Mutual.

IRENE HOWLEY, who appeared in "A Yellow Streak" with Lionel Barrymore, plays opposite Ralph Herz in "The Purple Lady," the picturization of Sydney Rosenfeld's stage success which Rolfe is producing. Miss Howley was seen in Reliance, Biograph and Famous Players releases.

LORRAINE HULING has been engaged to play Cordelia in the forthcoming production of "King Lear" featuring Frederick Warde in the title role. Ernest Warde, a son of the tragedian, will impersonate the Fool, and also have the direction of the picture.

FRANK WUPPERMAN, who is now supporting Anita Stewart in a new picture just gone into rehearsal "Diana Pearson," is working on a picturization of his own play, "Babette," a one act melodrama which was presented two years ago at the New Amsterdam.

HUGH FORD, who is noted for his extremely Gothic style of architecture, happened along when they were discussing statuary for a setting at the Famous Players studio. "I'll do anything but Apollo Belvedere" said Ford. "I can't quite make his weight."

GEORGE LE GUERE has been loaned by Metro to the Famous Players. He will be seen in "The Evil Thereof" soon to be released.

RICHARD STANTON, director of the "Graft" series and producer of many other striking photoplays, has been engaged by the Fox Film Company to direct one of its Western companies. His first work will be a picture in which George Walsh will have the featured lead. Stanton will be remembered for his beautiful production of "Aloha" for Thomas H. Ince, for whom he directed at Inceville with much success.

ROBERT W. FRAZER, whose last dramatic engagement was replacing Douglas Fairbanks in the leading role in "The Show Shop," has been engaged by the Lubin Company for an important part in "The Light at Dusk," the story by Anthony P. Kelly, which Edgar Lewis is converting into a multiple reel feature.

DOROTHY GWYNN.

DOROTHY GWYNN, whose portrait is presented above, is promptly forging into prominence as a worthy type among the leading actresses on the film. Miss Gwynn is a young woman scarce out of her teens, but ripe in stage experience and of an attractive, distinguished personality. While more familiar to moving picture audiences in the past in well gowned society characters, Miss Gwynn more recently figured conspicuously as "Slick-fingered Liz," a pickpocket, or as more familiarly known in the criminal underworld a "mollbuzzer," thereby taking the leap from the genteel characters into a vulgar, unattractive but thrilling and highly dramatic role—a role that impresses itself grippingly on the entire picture. Miss Gwynn, who was previously known in the studios as the "aristocratic heavy," was startled when she saw herself in this newest characterization. She is a familiar figure in "Suspicion" with Ethel Grandin. She will be seen in the seventh episode of the Pathe film. "Truth Crushed to Earth;" is seen prominently in "Alice the Wife," a Universal film; the "Yellow Streak," a Metro picture, in which she plays Virginia Dale, the heavy lead. She is also booked for the part of Olive in "The Silver King," which is being put out by the Famous Players company under the direction of Joseph Kaufman. This versatile young player was last seen on Broadway in the legitimate with Francis Wilson in "The Spiritualist."

FERD TIDMARSH, recently seen playing leading business roles in Lubin, Equitable and Metro pictures, is now with the Famous Players. He has recently returned from Canada where Director Jos. Kaufman secured some valuable scenes for "The World's Great Snare,' a five-reel Paramount feature, starring Pauline Frederick.

CHARLIE CHAPLIN recently received from London a picture of his mother taken twenty years ago and it shows a striking resemblance between the two. It is, he believes, the only picture of his mother in existence and he places an exceptionally high value on it.

KOLB AND DILL, the famous German comedians in vaudeville, are shortly to make their appearance as co-stars in a five-part American-Mutual comedy called "A Million for Mary."

"FLAMES OF VENGEANCE," starring Gertrude Robinson and Sidney Mason, will be the second of the new three-reel Gaumont features to be released on the Mutual programme.

HOWARD ESTABROOK is still in Ithaca with the Whartons, filming "The Mysteries of Myra." Mr. Estabrook is said to be the highest salaried serial artist on the screen to-day.

HERBERT HEYES will be leading man for Theda Bara in a new picture.

ROBERT FRAZER is in Philadelphia as leading man with the Lubin features.

P. THAD. VOLKMAN, assistant director, who was associated with Edgar Jones at both the Lubin studios, has joined forces with Charles Horan on the Metro staff. Mr. Horan and Mr. Volkman have begun work on "The Quitter," in which Lionel Barrymore is starred.

REVIEWS OF GENERAL FILMS

"THE MYSTERIES OF MYRA"

Episodes Fourth and Fifth of "Mysteries of Myra" Series. Produced by Whartons for Release on the International Film Service, Inc., May 15 and 22.

The gallant fight begun by Dr. Alden against the machinations of the infamous Black Order continues. As the story of the struggle between the forces of good and evil goes on the incidents grow more weird and exciting. As in the preceding episodes the photography is faultless, and the uncanny effects produced by the use of dissolving views, and other clever technical tricks of the camera, are absolutely marvelous. Jean Sothern and Howard Estabrook, in the leading roles of Myra and Dr. Alden, sustain the interest of the film by their usual excellent acting, and receive thoroughly adequate support from the other members of the cast.

Dr. Alden determines to gain admittance to the Black Lodge and plots with his Hindu colleague, who has already obtained access to the place. Meanwhile the sinister Grand Master sends out two men with apparently innocent toy balloons filled with poisonous gas, which they are to utilize according to instructions. They leave the Black Order headquarters by means of a secret door in a hollow tree.

Disguised in the garb of the Order, Alden and the Hindu enter the underground secret quarters. Through a swinging circular trapdoor they ascend to a chamber above, where they surprise, bind and gag the sentry. As they turn their backs a supposed stone statue comes to life and releases the sentry. Alden goes on, but the Hindu wheels around upon the sentry and pursues him. The sentry escapes and notifies the other members that they are in danger. As they pass through the doorway the Hindu joins their ranks, unnoticed in his disguise.

Alden wanders into the darkness and is hypnotized by the Grand Master, who condemns him to be buried alive. The sentence is carried out by the members, but the Hindu descends to a lower level of the strange abode, attacks the ceiling with a pickaxe, digs the coffin out of the space between where it has been placed, and releases the doctor. Together they make their escape through the hollow tree, and Alden hastens to assure himself of Myra's safety.

He reaches the Maynard home just as the Grand Master's emissaries with the balloons have succeeded in floating a couple of the seeming toys into the girl's room. Alden rushes into the apartment as one of the balloons explodes and drags Myra out. The traitor Varney is present, and with Mrs. Maynard, Myra and Alden he enters the room where the balloon exploded, and Myra sees that the deadly gas has killed her pet canary.

Alden now seeks the assistance of the police and a raid is made on the Black Order's quarters. But Varney has warned the Grand Master, who blows up the hollow tree entrance and the old farmhouse some distance away, which is also used by the brotherhood, the underground chamber remaining intact and safe from intrusive visitors. The young Hindu is suspected of being a traitor, and is slain by the Grand Master's command. Alden keeps an appointment made by note with his colleague, and while waiting on the river bank the Hindu's mutilated body drifts to his feet.

Meanwhile the Grand Master carries out his original plan for Myra's destruction. Varney tells Myra that Alden is lost and probably in danger. They go to the doctor's laboratory, where Varney releases the girl's astral body by means of Alden's electric wheel invention, to go in search of her lover. At the same time the Grand Master releases his astral body. The spirit of the Master enter's Myra's frame, and that of the girl finds refuge in the Grand Master.

Alden returns to his office, where he finds Myra unconscious, with her mother and Varney trying to restore her. Under Alden's hands Myra comes to life again, and they go to the Maynard home. Arrived there, Myra and Alden are alone for a moment, when she tells him she loves him. The spirit of the Master compels her to seize his revolver and shoot at him while he embraces her. Alden realizes the truth of the occurrence, but Myra denies his statement, and Mrs. Maynard believes that the exciting events of the raid have driven Alden insane.

"THE IRISH REBEL"

Kalem One-Reel Romantic Drama. Released May 16.

This is a neatly produced little costume play, dating back to the days of gallants who won their ladies at the sword's point, when the inheritance of a good family name gave the owner a right to ruffle it with his peers, even though his purse was a slender one. The O'Neil is a young Irish adventurer, a sort of Celtic Robin Hood, who despite his humble station, gains the affections of a "Lady of Quality," as the phrase went in those times. The lover flies across the sea to France with his lady-love, after a series of "moving incidents by flood and field," where the hero shines to great advantage.

Anything dealing with the Emerald Isle just now is certain to arouse public curiosity, in view of the late happenings in that country, and even though the tale belongs to a past age it should be well received, being capitally acted and directed.

"THE ARTFUL DODGER"

One-Reel Kalem Comedy, Released May 17, Featuring Ethel Teare.

This is a merry little comedy of exceptional merit, bubbling over with genuine fun, and presenting a series of surprising and unexpected situations handled in original fashion. Dolly, a young actress, sells to a soup manufacturing firm the right to use her picture on their can labels. The company starts a big advertising campaign, in which the stage star's countenance is lavishly displayed. Dolly becomes engaged to Dick, a chap with a wealthy uncle, the latter being strongly averse to the thespian profession, and viewing actresses as beyond the pale of decent society. The lovers are driven to use heroic expedients, in order to conceal Dolly's profession from the uncle. Fate meets them at every turn, in the shape of sandwich men walking the streets and carrying huge boards, on which Dolly's face smiles upon the passers-by, waiters producing the fatal soup can at restaurants, and various other complications that threaten the course of true love.

At length Dolly and Dick scheme to wean the uncle from his prejudices against the stage. They succeed in bringing him into contact with a pretty actress, who wins his favor. He invites her to supper, and the conspirators turn up in time to confront them. Dick's uncle thereupon surrenders to the force of circumstances, receives Dolly with open arms, and the lovers are made happy.

Ethel Teare enters into the role of Dolly with all her accustomed vim and sprightly grace of manner. She possesses the knack of adding extra polish and point to the humor of the sketch, and Dolly in her capable hands becomes a singularly attractive star of the footlights. Jack McDermott's performance is notable for its mirth-provoking qualities, and Gus Leonard, as the uncle, while Victor Rottman is Dick's pal. Good photography and directing place the picture in the list of the Kalem's best comedies P.

"THE MISSING MILLIONAIRE"

Adventure Number Nine of "The Social Pirates" Series. Produced by James W. Horne. Released by Kalem May 22.

The episode of "The Missing Millionaire" is a cleverly conceived tale, which furnishes plenty of excitement and thrills and is in every way equal to the preceding adventures of which Mona and Mary are the charming heroines. In the present case Director Horne has succeeded in obtaining extremely effective settings to which are due the unbroken continuity of the story illustrated by clear artistic photography.

Roland Maxwell, a wealthy manufacturer of munitions, is kidnapped from his hotel by a couple of brokers, who plan to create a panic on the stock market through his disappearance. Maxwell is taken to a private sanitarium, where he is kept prisoner. Mona and Mary, who are staying at the hotel, get on the track of the conspirators. Mona visits the sanitarium, where she sees Maxwell struggling with the attendants. She tells Dr. Lingham, owner of the establishment, that her sister Mary has lost her mind, and offers her as a patient. Mary goes to the sanitarium, where with Mona's help she and Maxwell escape and go back to the hotel.

During Maxwell's absence the munitions stock continues to drop on the market. Maxwell notifies the hotel clerk of his safe return, and tells him to make the news public. The stocks begin to soar again, and the scheme of the broker conspirators is ruined. Maxwell rewards the two girls with a handsome financial present, and they find themselves equipped with fresh funds to carry on their social reform enterprises.

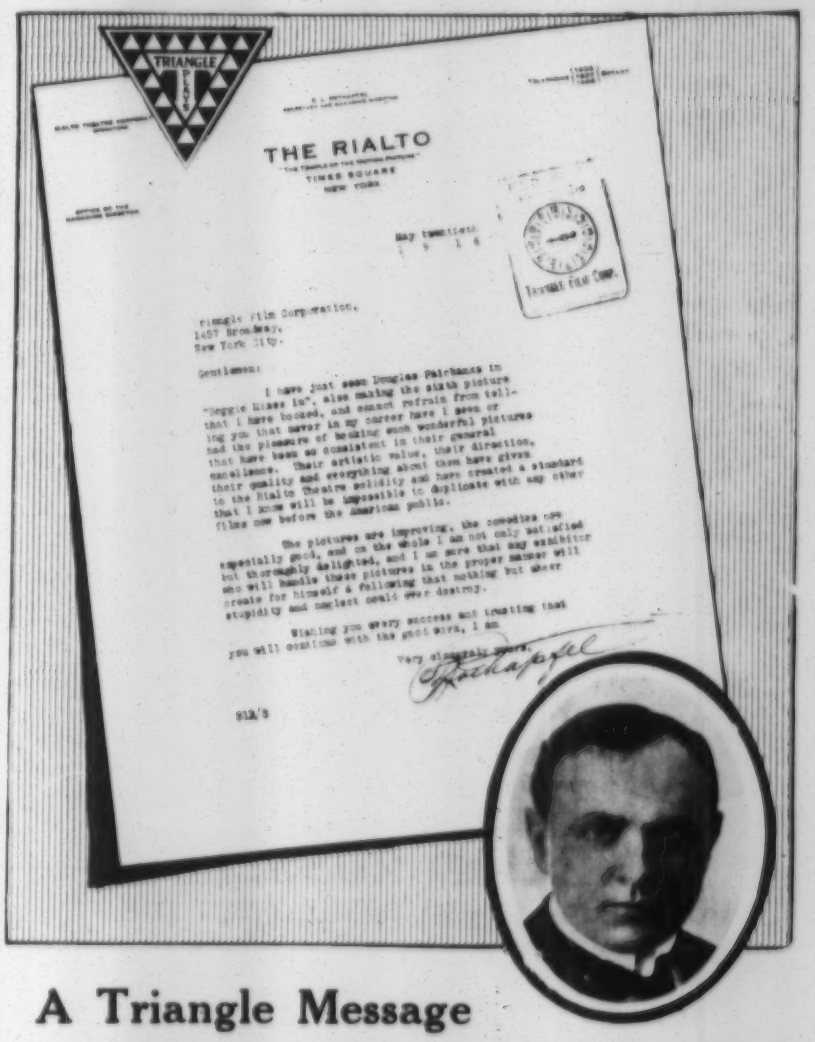
Marin Sais and Ollie Kirkby live up to the reputation they have won in the enactment of their "pirate" roles. Frank Jonasson exhibits his usual dramatic strength in the character of the millionaire, and the remainder of the cast furnish excellent support. P.

"THE WINNING NUMBER"

(Lubin, May 20) Though a little slow in action, this is a good comedy and fulfills its purpose in the world—to amuse. The cast is led by Francis Joyner and June Daye, and the rest lend capable support. Hester is left a fortune upon condition that she marry before she reaches her twenty-first birthday which is very near. She has difficulties in securing a husband that corresponds with her ideal, but happily she succeeds in landing not only a young one, but he is also wealthy. Everyone is pleased, including the audience, which has as much anxiety over her success as she has herself.

"LUKE'S LATE LUNCHERS"

(Pathe. One-Reel Comedy) "Luke's Late Lunchers" contains so many laughs that if it is imbued with a spirit of "slapstick," we forgive it. In this case, Luke is a waiter in a cheap restaurant and waits so recklessly that all stand in fear of their lives. He treats each diner with the same indifference and impartiality, be it the lady in evening dress or the policeman. This is a "cracker-jack" of a comedy, with swift action throughout. F. S.


TRIANGLE
THE RIALTO
TIMES SQUARE
NEW YORK
Triangle Film Corporation,
1457 Broadway,
New York City.
Gentlemen:
I have just seen Douglas Fairbanks in
"Reggie Mixes In", also making the sixth picture
that I have booked, and cannot refrain from telling you that never in my career have I seen or had the pleasure of booking such wonderful pictures that have been so consistent in their general excellence. Their artistic value, their direction, their quality and everything about them have given to the Rialto Theatre solidity and have created a standard that I know will be impossible to duplicate with any other films now before the American public.
The pictures are improving, the comedies are especially good, and on the whole I am not only satisfied but thoroughly delighted, and I am sure that any exhibitor who will handle these pictures in the proper manner will create for himself a following that nothing but sheer stupidity and neglect could ever destroy.
Wishing you every success and trusting that you will continue with the good work, I am
Very sincerely yours,
Triangle Film Corp.

A Triangle Message

The above letter should be of particular interest to motion picture exhibitors at this time.

From S. L. Rothapfel, the dean of the motion picture exhibiting business, it should be of the greatest importance to the exhibitor who is considering whether or not HIS audience will appreciate and pay to see TRIANGLE PLAYS.

Seven months ago TRIANGLE PLAYS were first released without a single theatre. Now the number of theatres showing these pictures runs into the thousands, which in itself is proof enough that the public enjoys and is in fact enthusiastic over the presentation of TRIANGLE PICTURES.

Cheap motion pictures no longer satisfy the public. Bigger and better pictures with bigger and better plots, peoples and ideas, are required now—pictures of the TRIANGLE sort are essential for the successful house.

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Universal Direction LUCIUS HENDERSON

THE AMERICAN FILM COMPANY, INC., boasts a dog which has a knowledge of four hundred spoken words or phrases. This dog is "Teddy."

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
May 15	Famous	The Trust	Hazel Dawn
May 18	Morosco	Pasquale	George Beban
May 22	Lasky	The Frameup	Blanche Sweet
May 25	Famous	Saints and Sinners	Peggy Hyland
May 29	Famous	(Open)	Marguerite Clark.
June 1	Lasky	The Gutter Magdalene	Fanny Ward
June 5	Famous	The Evil Thereof	All Star Cast
June 8	Morosco	The Making of Maddalena	Edna Goodrich
June 12	Famous	Silks and Satins	Marguerite Clark
June 15	Famous	Destiny's Toy	Louise Huff
June 19	Lasky	The Clown	Victor Moore
June 22	Famous	Susie Snowflake	Ann Pennington
June 26	Famous	The World's Great Snare	Pauline Frederick
June 29	Pallas	The American Beauty	Myrtle Stedman

V-L-S-E, INC.

May 8	Lubin	Love's Toll	Rosetta Brice and Richard Buhler
May 8	Vitagraph	Britton of the Seventh	Charles Kent, Bobby Connelly, and Eulalie Jensen
May 8	Vitagraph	His Dukeship, Mr. Jack	Frank Daniels
May 15	Essanay	Sherlock Holmes	William Gillette
May 15	Vitagraph	The Ordeal of Elizabeth	Lillian Walker, Donald Hall, and Evart Overton
May 15	Vitagraph	Kernel Nutt, the Janitor	Frank Daniels
May 22	Vitagraph	The Suspect	Anita Stewart and S. Rankin Drew
May 22	Vitagraph	Kernel Nutt Wins a Wife	Frank Daniels
May 29	Selig	Into the Primitive	Kathlyn Williams, Guy Oliver, and Harry Lonsdale
May 29	Vitagraph	The Lights of New York	Leah Baird and Walter McGrail
May 29	Vitagraph	Kernel Nutt, the Footman	Frank Daniels
June 5	Lubin	Those Who Toil	Nance O'Neil
June 5	Vitagraph	The Destroyers	Lucille Lee Stewart
June 12	Essanay	That Sort	Warda Howard, Ernest Maupain, Duncan McRae, and John Lorenz
June 12	Vitagraph	The Redemption of David Darcey	James Morrison
June 19	Vitagraph	Winifred, the Shop Girl	Edith Storey and Antonio Moreno
June 26	Vitagraph	Fathers of Men	Robert Edeson and Naomi Childers

EQUITABLE RELEASES.

May 1	Paragon-World	The Feast of Life	Clara K. Young
May 1	Equitable-Balboa	The Twin Triangles	Jackie Saunders
May 8	World	Her Maternal Right	Kitty Gordon
May 15	World	Sudden Riches	Robert Warwick
May 22	World	Tangled Fates	Alice Brady
May 29	World	The Other Sister	Gail Kane
June 5	World	The Woman of It	Carlyle Blackwell and Ethel Clayton
June 12	World	The Crucial Test	Kitty Gordon
June 19	World	The Way of the World	Holbrook Blynn
June 26	World	La Boheme	Alice Brady

PATHE "GOLD ROOSTER" FEATURES.

Jose	The Beloved Vagabond. (Colored)	Edwin Arden, Katheryn Brown Decker
To be announced	The Weavers	
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Whartons	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis
	The Girl With the Green Eyes	Katherine Kaelred and Julian L'Estrange

METRO PICTURES CORPORATION.

May 1 The Snowbird. Mabel Taliaferro.
May 8 A Million A Minute. Francis Bushman and Beverly Bayne.
May 15 The Spell of the Yukon. Edmund Breese.
May 22 Notorious Gallagher. William Nigh and Marguerite Snow.
May 29 The Scarlet Woman. Madame Petrova.
June 5 Dorian's Divorce. Lionel Barrymore and Grace Valentine.
June 12 The Masked Rider. Harold Lockwood and May Allison.
June 19 The Flower of No Man's Land. Viola Dana.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

May 15 Elusive Isabel. Florence Lawrence.
May 22 A Son of the Immortals. J. Warren Kerrigan.
May 29 Naked Hearts. Francellia Billington.
June 5 The Eye of God. Tyrone Power and Lois Weber.
June 12 Bobbie of the Ballet. Louise Lovely.
June 19 The Three Godfathers. All-Star Cast.
June 26 Shoes. Mary McDonald.

FOX FILM CORPORATION.

May 1 Blazing Love
May 8 The Eternal Sapho
May 15 Sins of Men
May 22 Battle of Hearts

TRIANGLE FILM CORPORATION

May 7 (Fine Arts) The Good Bad Man. Douglas Fairbanks.
May 7 (Fine Arts) The No-Good Guy. William Collier.
May 7 (Keystone) Her Marble Heart. Charles Murray.
May 7 (Keystone) A Dash of Courage. Harry Gribbon.
May 14 (Fine Arts) Susan Rocks the Boat. Dorothy Gish.
May 14 (Ince) Not My Sister. Bessie Barriscale.
May 21 (Fine Arts) A Child of the Paris Streets. Mae Marsh and Robert Harron.
May 21 (Ince) The Primal Lure. William S. Hart.
May 28 (Fine Arts) Mr. Goode, the Samaritan. De Wolfe Hopper.
May 28 (Ince) The Market of Vain Desire. H. B. Warner.

PATHE EXCHANGE.

Week of June 5.

(Pathe) Iron Claw, No. 15. Dr.
(Pathe) Who's Guilty? No. 5. Sold Out. Dr.
(Pathe) Luke Laughs Last. Com.
The Fatal Pie. Cartoon.
Some Fresh Water Fishes. Educ.
The Zinc Mines of Long Hit. Indus.
Around Mt. Fuji (Pict. Japan). Scenic.
(Pathe) News No. 46. Top.
(Pathe) News No. 47. Top.

GENERAL FILM RELEASES

Monday, June 5.

(Bio.) The Girl Across the Way. Dr. Bio. Reissue.
(Kalem) The Fangs of the Tattler. "Social Pirates." 2 R. Dr.
(Lubin) Otto, the Reporter. Com.
(Selig) A Temperance Town. 3 R. Dr.
(Selig) Selig-Tribune, No. 45, 1916. Top.
(Vita.) New York, Old and New. Scenic.

Tuesday, June 6.

(Bio, Reissue) The Yaqui Cur. 2 R. Dr. Bio.
(Ess.) Orphan Joyce. 2 R. Dr.

Wednesday, June 7.

(Ess.) Vernon Howe Bailey's Sketch Book of Berlin. Cartoon-Com.
—A Scenic Subject on the same reel.

Thursday, June 8.

(Lubin) The Scapegrace. 3 R. Dr.
(Selig) Selig-Tribune. Top.
(Vim) The Sea Dogs. Com.

Friday, June 9.

(Kalem) Juggling Justice. Com.
(Knickerbocker Star Feature) The Stained Pearl. 3 R. Dr.
(Vim) A Dollar Down. Com.
(Vita.) She Won the Prize. Com.

Saturday, June 10.

(Ess.) Fool's Gold. 3 R. Dr.
(Kalem) The Treasure Train. No. 83 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Two Smiths and a Half. Com.
(Selig) Going West to Make Good. West.-Dr.
(Vita.) The Strange Case of Robert Burnham. 3 R. Dr.

UNIVERSAL FILM RELEASES

Sunday, June 4.

(Laemmle) The Wire Pullers. Dr.
(Rex) As In a Dream. 3 R. Dr.

Monday, June 5.

(Nestor) Never Again, Eddie. Com.
(Red Feather Photo.) The Madcap. 5 R. Dr.
(Univ. Special Feature) The Adventures of Peg o' the Ring. No. 6. 2 R. Dr.

Tuesday, June 6.

(Gold Seal) The Rose Colored Scarf. 2 R. Dr.
(Imp) His Little Story. Com.

Wednesday, June 7.

(Animated Weekly) No. 23. Top.
(L-KO) Billie's Waterloo. Com.
(Victor) Object—Matrimony. 2 R. Com.

Thursday, June 8.

(Big U) The Sea Lily. Dr.
(Laemmle) Alias Jane Jones. 2 R. Dr.
(Powers) Mr. Fuller Pep. He Breaks for the Beach. Cartoon.
—Pygmies of the Zoo. Ditmar's-Educ.

Friday, June 9.

(Nestor) Twixt Love and the Iceman. Com.
(Rex) The Code of His Ancestors. Dr.
(Victor) The Scorpion's Sting. 3 R. Dr.

Saturday, June 10.

(Bison) The Cage Man. 2 R. Dr.
(Powers) Betrayed by the Camera. Com.

MUTUAL FILM RELEASES

Sunday, June 4.

(Beauty) Ima Knutt Gets a Bite. Com.
(Gaumont) "Reel Life." Mutual Film Magazine.
(Vogue) Nailing on the Lid. Com.

Monday, June 5.

(Amer.) Jealousy's First Wife. 2 R. Dr.
(Falstaff) Advertisementers. Com.
(De Luxe) Whispering Smith. Signal. 5 R. Dr.

Tuesday, June 6.

(Than.) John Brewster's Wife. 2 R. Dr.
(Vogue) A Piano Story. Com.

Wednesday, June 7.

(Beauty) Billy Van Deusen's Operation. Com.
(Gaumont) See America First. "Montgomery, Ala." Scenic.
—Kartoon Komics. Cartoon.
(Mutual Weekly) No. 75. Top.

Thursday, June 8.

(Gaumont) The Flames of Vengeance. 3 R. Dr.
(De Luxe) Soul Mates, Amer. 5 R. Dr.

Friday, June 9.

(Cub) Jerry's Big Lark. Com.
(Mustang) The Pilgrim. 2 R. Dr.

Saturday, June 10.

(Centaur) The Lion's Nemesis. 2 R. Dr.
(Falstaff) Where Wives Win. Com.

PSYCHOLOGY OF THE PHOTOPLAY

Prof. Munsterberg Dissects the Screen Drama and Demands Better Musical Accompaniment

Professor Hugo Munsterberg, the eminent psychologist, who has been picturizing his theories for the Paramount Pictographs, was an interested visitor at the recent exposition at Madison Square Garden. A man of impressive build and decisive personality, he leaves no doubt as to his ability, and it is men of his type who are able to convince the public of the value of the motion picture. He is a man who wastes few words, and in expressing his views in regard to motion pictures he follows the Teuton proverb and "hits the nail on the head." The exposition in his estimation was a remarkable tribute to the success and appreciation of motion pictures, which seem to vitally interest almost everybody. His own interest he confessed is of comparatively recent date. "Until about a year ago I avoided every motion picture house as I had an æsthetic prejudice against the drama on the screen. But since I saw a photoplay for the first time my interest has rapidly grown, and I have tried to make quite a serious study of the problem. I am sincerely convinced that the moving pictures are destined to a wonderful career, of which we see at present only the beginning."

"I see most promising possibilities in making the screen useful for educational purposes. I do not mean by that a dry teaching by pictures, but an awakening of interest. The rapid pictures cannot replace a thorough study, but they can stimulate the imagination. Hence I welcomed the Paramount Pictograph, which offers the features of a magazine in picture form, and was glad to contribute some psychological experiments by which I could stir up popular interest in the testing of minds for vocational guidance. Yet the fundamental advance for which I hope has to be an artistic one.

"Here I differ most from the popular view which sees in the "movies" merely an inexpensive imitation of the theater. I am convinced that the photoplay represents an entirely new, independent art which can be understood only if the comparison with the theater is abandoned. The photoplay has its own laws and its own life conditions, and is different from the drama of the stage as music is different from literature or painting different from sculpture. To be sure, much must be changed in order that the new art really comes to its full expression. The scenarios must be written by men who can better emancipate themselves from the traditions of the theater. The printed leaders must be more and more discarded. Only the pictures should speak to us.

"The musical accompaniment of the photoplays is one of the most urgent questions in the realm of this new art. Until a few months ago the so-called music which accompanies the pictures interfered more than any other feature with the true artistic effect of the photoplays. In the poorer houses it was often an atrocious noise which could have ruined even an ideal photoplay, and in the better places it was too often an indifferent music-making which might have been tolerated as accompaniment to a dinner in a restaurant, but was devoid of all æsthetic significance in a film theater."

"Would it be better then to omit the music altogether?"

"No. That would be no solution of the question. An audience sitting for hours in a darkened hall and engaged only in viewing a dumb show would soon become restless and nervous, and the onesided engagement of the senses would produce an intolerable teasion. Even if a single individual could stand it, a large audience would get hysterical. The ears must be stimulated somehow, or there would soon result a torturing craving for the voices of the actors.

"The only true solution of the problem is the subtle adjustment of the accompanying music to the pictorial text. No responsible producing company ought to send out a photoplay without making sure that music of their own selection be rendered at the performance, and this selection must not be a routine choice of favorite melodies, but a truly musical interpretation of the play. If the art of the film develops, as I am sure it can, the time will not be far distant when composers will be glad to bring their talent into the service of the photoplay and write music for it as they now do for opera. But as long as we have nonspecially composed accompaniment, it is not difficult to select from the wealth of musical literature characteristic pieces which can be adapted to the needs of any particular play.

"Different musical schools may take a different stand here as in the opera and in the symphony as to the degree in which the music itself ought to tell the story. The accompaniment may be imitative of the sounds and noises of life and the orchestra may thunder when the lightning flashes in the pictures. Or the music may remain in the limits of purely tonal beauty. In either way the goal can be reached: the mind of the hearer combines the melodies and harmonies with the passing pictures, and melts the impressions of the ears with those of the eyes into a unified whole, the parts of which support one another.

"A cultivated audience simply will not tolerate any longer a performance in which photoactors play who are paid hundreds of thousands a year, and pianists hammer at the same time whom any society for the hygiene of the ears ought to put behind the bars. But the mere replacing of the piano by an organ is not sufficient. The most artistic adjustment of the music to the play is the one condition upon which everything depends. It can be done, and it has been done, but the exception must become the rule; and such a change will react favorably on the total world of the film."

CALIFORNIA STUDIO NEWS

DONALD CRISP is back in Los Angeles and states he took sixteen hundred feet of film in the East for the next Clune feature.

JOHN SHEEHAN, leading comedian in the "Beauty" pictures at Santa Barbara, has just finished the role of cameraman in Mexico, with the result that he claims to feel like a human tripod.

ROBERT H. POOLE, publicity director of the Clune Film Company, is again in Los Angeles after two months in New York with the Clune production "Ramona." His friends are glad of his return, and this feeling is also shared by Mr. Poole, though his stay in New York was a pleasant and profitable one.

DORIS SCHROEDER, of the Vitagraph scenario and publicity department, was hostess to the members of the Southern California Committee of the Motion Picture Board of Trade one recent Saturday at the Vitagraph studios, for the taking of a picture of this committee.

DR. H. G. STAFFORD, head of the scenario department at Universal City, after some persuasion, agreed to play the title role in "The Jockey's Triumph." The part required riding by an expert and the request was made of Dr. Stafford, who formerly was a noted jockey, having ridden under the name of Harry Blake, and was the first of Americans to ride abroad.

HENRY CHRISTEEN WARNACK, a scenario writer of distinction and dramatic critic of the Los Angeles *Times*, together with Mrs. Warnack, entertained at their Alhambra home for Nell Shipman. Among the guests were Mr. and Mrs. Tyrone Power, Kathlyn Williams, Mr. and Mrs. Frank Keenan, Dustin Farnum, Juan de la Cruz, Mr. and Mrs. J. Farrell MacDonald, Charles Rankin, E. G. Patterson, Arthur Maude, Constance Crawley, Capt. and Mrs. Rueben Ford, Roxanna Roth, Robert Von Saxemeyer, Monroe Salisbury, Ernest Shipman, Mrs. J. B. Lankershim, Miss Doria Lankershim, James Warnack and Mabel Condon.

VOLA SMITH will be featured in pictures written especially for her and directed by Richard Stanton. At present she, together with the Carter De Haven company are working both day and night in the "Timothy Dodds" series under the direction of Wallace Beery.

WILLIAM T. RUSSELL has added a Premier roadster to his corral-garage up at Santa Barbara. The new car is white with red leather upholstery and fittings and is equipped with electric cigar-cutter and lighter, a humidor and a make-up box.

NELL SHIPMAN has developed the tennis habit and has had a court made on the grounds of the big summer-house in Alhambra, from which she makes the trip to the Vitagraph Hollywood studio daily. Naturally an athlete, Miss Shipman has made rapid progress in the game and it is her ambition to enter the tennis tournament in August.

ANNA LUTHER is making the present style of voluminous skirt and big pockets serve her in an unique way. She had made to order three sets of "prop" pockets, any one of which fits into the color scheme of her every studio costume, and can conveniently be buttoned on or off. Each set of pockets contains a miniature make-up equipment, the arrangement of which is very much like that of a travelling case, the various articles being held securely in place by straps of elastic.

ASHTON DEARHOLT delights in perpetrating "spook" jokes upon his friends. One recent evening in Santa Barbara, a car passed him driven by Harry Keenan, also of the American Film company. Mr. Dearholt stealthily stepped on the running-board and into the tonneau. When the car reached Mr. Dearholt's destination, the voice from the supposedly unoccupied tonneau, startled Mr. Keenan with the polite announcement, "Thanks for the ride, Harry—but here's where I leave you." The "voice" dropped off into the darkness and it was several days before Mr. Keenan learned its ownership.

ALBERT RUSSELL, brother of William F. Russell, is establishing a name for himself as a director. He has the distinction of being the youngest man in the directorate profession at Universal city.

LOUISE LESTER is one of the most versatile character women in the industry. She has created five distinct characters in her service with the American company: "Calamity Ann," the mountain woman, the grande dame, the camp-follower, the sweet old mother, the dance-hall woman of the mining camps and the society vampire.

LENA BASKETTE, the nine-year-old dancer, challenged Vola Smith and her Overland to a race in Cahuenga Canyon, one day last week as Lena and her Buick roadster caught up to Miss Smith on her way home from the film city. The challenge was accepted, but imaginary engine-trouble delayed Vola and it was a happy little girl in her newly-monogramed roadster, who was first to reach the end of the Canyon.

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Exhibitors!

Many Exhibitors throughout America are contributing 10% of the gross receipts of their theatres on dates extending to June Fifteenth. Local conditions in many instances made this necessary.

If you have not donated 10% as yet please do so now or before June 15th.

The American public appreciate the worthiness of the Motion Picture Campaign for the Actors' Fund of America and will help by packing your theatres and increasing your receipts on *your* day.

The wide range of this campaign and the support given it by the American public is largely due to the enthusiastic co-operation and assistance of Exhibitors in the United States of America. The Executive Committee extends them a hearty vote of thanks and grateful appreciation for their disinterested kindness.

SAMUEL GOLDFISH, Chairman
EXECUTIVE COMMITTEE
30 East 42nd Street, New York

The Motion Picture Campaign for the Actors' Fund Extends to June 15th

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